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VOL. I  
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## PREFACE

It is at once a duty and a pleasure to preface this descriptive catalogue of the illuminated manuscripts in my possession with some expression of thanks to those who have carried out the work.

A catalogue was begun some years ago by Mr. S. C. Cockerell, to whose taste, learning, and enthusiasm the collection itself, particularly in the early stages of its formation, was largely indebted, but his appointment to the engrossing duties of the Directorship of the FitzWilliam Museum at Cambridge unfortunately deprived me of the benefit of his wide and accurate knowledge of the many points of interest presented by manuscripts, illuminated or otherwise. Sir George Warner was then so good as to undertake the work, and he has generously devoted to it a great part of his well-earned leisure after relinquishing the post of Keeper of the Manuscripts in the British Museum. Mr. Cockerell kindly and gracefully placed the notes on the twenty-two manuscripts with which he had already dealt at the disposal of his successor so that all the descriptions might be cast into uniformity of mould. It is scarcely necessary to say that the learning, experience, and powers of research which Sir George Warner has lavished on the catalogue have left few problems connected with this group of manuscripts unsolved, and give the book an independent interest of its own.

If the illustrations must be considered subsidiary to the text, it is largely because reproductions in black and white are not able to give a complete idea of the richness and splendour of the coloured originals, but, admitting such limitations, the plates are remarkable results of the skill of Mr. Emery Walker, to whom I owe particular gratitude for the care and interest he personally devoted to their preparation.

As a record, and for purposes of comparison, it may be hoped that the catalogue and plates will prove of use to students, which is my object in issuing the volumes.

C. W. DYSON PERRINS.

DAVENHAM, MALVERN,

July, 1920.







## INTRODUCTION

THE illuminated manuscripts here catalogued have been collected within the present century. Most of them were acquired singly from various sources, but as many as thirty-three were purchased at one time in 1906 from the late Mr. C. Fairfax Murray, whose fine taste and judgement are a guarantee of their quality. Strengthened by this accession, the collection was already of sufficient importance in 1908 to contribute no less than fifty volumes to the superb exhibition of examples of this most attractive branch of mediaeval art held by the Burlington Fine Arts Club in that year. Other notable manuscripts, some of which also appeared in the same exhibition, have since been added, and the full number as comprised in the Catalogue now amounts to one hundred and thirty-five.

As they were acquired mainly for their artistic interest without any particular regard to the nature of their literary contents, in dealing with the collection they have been distributed chronologically in sections according to the country of their origin, English manuscripts being placed first and Byzantine and Oriental manuscripts at the end. All productions of the same national school are thus brought together both in the text and plates and, so far as the limited number of examples will permit, the art of book-decoration as it was developed in different countries may be studied to more advantage than under any other arrangement. A glance at the table of contents of the eleven sections will show how wide a range the collection covers. Naturally the English, French, Italian, and Flemish schools are most strongly represented, but highly characteristic, if less numerous, examples of the Dutch, Spanish, German, Bohemian, and Swiss schools, together with three Byzantine Gospels, a curious little Armenian Hymnary, and three other superlatively fine Oriental manuscripts, are also included, while the range in date extends from a 9th century French Evangelium in gold characters to a 17th century Koran.

Manuscripts illuminated in this country before the Norman Conquest or soon after are hardly to be found outside public libraries, and the English section here begins in the 12th century with a remarkable series of forty-nine miniatures of the Life of Christ without any contemporary text. In their style they have some affinity to the miniatures in the Life of St. Cuthbert, of about the same date, lately in the Yates Thompson collection and now in the British Museum. The latter manuscript came, as might be expected, from Durham, but there is nothing to indicate the original provenance of the other, though the later additions to it, which include an apparently unique Memoria and miniature of St. Robert the boy-martyr of Bury St. Edmunds, suggest that in the 15th century it was in that neighbourhood, if not at St. Edmund's Abbey itself. But it is in manuscripts of



the 13th and 14th centuries, the most brilliant period of English illumination, that the richness of this section is most apparent. MS. 4 in particular, the description of which is by Mr. S. C. Cockerell, is of extreme interest, not only as a very early Sarum Book of Hours and for the extent and quality of its decoration, but as affording a rare instance of an early illuminator disclosing his identity. The same talented artist, W. de Brailes, who lavished his skill on this volume, and attached his name to two portraits of himself in initials, also had a hand to some extent in MS. 5, which is one of four good examples (5-8) in the section of a class of Bibles characteristic of the 13th century, combining a refined style of illumination with a minute but singularly neat and legible script. It is a little curious that in the 15th century, and perhaps earlier, both these Brailes manuscripts were on the Continent, one having found its way to Italy and the other to Bavaria. Another class of subject favoured by English artists is well represented by the Apocalypse in MS. 10, which, even in its mutilated state, contains eighty-two half-page tinted illustrations. Though it ranks below the great Trinity College Apocalypse and a few others, it will challenge comparison with the majority of its class. Among Psalters the earliest is MS. 3, a fine volume dating from the beginning of the 13th century. In style it is distinctly English, and a strong Scottish element in the kalendar and litany may be accounted for by the nationality of the lady, whoever she was, for whom it was evidently intended, without the necessity for supposing it to be of Scottish origin. The Oscott Psalter (11), of the second half of the century and so called merely from its having recently belonged to St. Mary's College, Oscott, is a still more important volume. Textually it is noteworthy for including, side by side with the Latin psalms, a metrical French paraphrase only found elsewhere, as it seems, in Harley MS. 4070; and its many splendid miniatures and historiated initials, its finely designed border-extensions and line-endings, and its delicate marginal penwork entitle it to a very high place among English manuscripts of the time. It is, however, surpassed by the magnificent Gorleston Psalter (13), which was executed soon after 1300 and possibly for Roger Bigod, Earl of Norfolk and Earl Marshal, who died in 1306. Now that the exquisite Psalter bearing the arms of the St. Omer family has passed by gift from Mr. H. Yates Thompson to the British Museum this is incomparably the finest example of the famous East-Anglian school in private hands, and no other in the whole group is so extensively decorated or in so perfect a state of preservation. Unhappily too its importance is enhanced by the disastrous fate of the companion Psalter at Douai, also connected in origin with Gorleston, which has been completely ruined by damp in the attempt to save it from the German invaders of France in 1914. The relations between these and other masterpieces of the same school are fully discussed in Mr. Cockerell's monograph on the subject, written for Mr. Perrins and published in 1907, which also contains several other plates from the Gorleston Psalter besides the four selected for reproduction here. The Psalter of Richard of Canterbury (14) is also very handsomely decorated in East-Anglian style. It has a portrait of the owner, who was evidently a monk of St. Augustine's Abbey, in one of the margins, and the delicately painted figures in its initials are apparently by the same masterly hand to which we are indebted for the well-known Queen Mary's Psalter. With one exception the remaining English manuscripts are of no very special importance. Mention may, however,



be made of a fine York Book of Hours (12) of about 1300, and of a later Sarum Book of Hours (15), which is of interest from its Welsh provenance, the kalendar, besides other Welsh entries, containing the dedication of the church of St. Beblig, Carnarvon. There are also good initials and borders of the usual English 15th century type in two copies of the Statutes of England (17, 21) and a well-preserved Higden's Polychronicon (20), with the addition in MSS. 17 and 21 of heraldic decoration which connects them respectively with the families of Holme and Fitzwilliam; moreover, in MS. 17 two of the initials contain figures of Richard II and Henry IV which may fairly claim to be actual portraits. MS. 18, a Book of Hours and Psalter, is of a much higher class, being undoubtedly one of the finest extant productions of 15th century English art, and there is little, if any, doubt that its original owner was Henry Beauchamp, Duke of Warwick, who was born in 1425 and died in 1446, and whose signature and motto are on the first page of Matins. As Italian additions, including five very beautiful miniatures, were made to it in or about 1482, it must have been taken to Italy after his death, possibly, as suggested in the description, by John Tiptoft, Earl of Worcester, who married Cecily his widow. Fortunately a companion Book of Hours, decorated with equal richness but with more refinement and finish in the treatment of the figures, has also been preserved, and it appears to have belonged to the same Duchess Cecily and later to Elizabeth of York, Queen of Henry VII. Since this Catalogue was printed it has been acquired by Mr. Perrins from the Yates Thompson collection, and after a long separation the two volumes, which originally belonged to husband and wife, have thus again come together.

Among the manuscripts of French origin are the three oldest in the collection. The 9th century Evangelium (22), though it has no miniatures and its splendour is marred by the flaking away of the gold from its text, is nevertheless a *codex aureus* not only of early date but of some distinction, with four purple leaves, a large interlaced initial, and a frame-border on every page. It is followed by two 10th century manuscripts, one being a Gregorian Sacramentary (23) with a Crucifixion before the Canon and a richly decorated page at the Mass for Easter, and the other a fine Gospels (24) with large illuminated initials and decorative title-pages. The Sacramentary, though clearly intended for Beauvais use, is possibly South German in origin. A 13th century manuscript of Peter Lombard on the Psalms (25) which immediately follows is of interest not only for its fine initials but for a later Italian miniature of the Flight into Egypt which is sunk in the thick wooden binding. To the same century belong a very important collection of Moralized Natural History (26), which is minutely described by Mr. Cockerell; a Book of Hours (27) with historiated initials and delicate zoomorphic and other border-ornament; four beautifully written and illuminated Bibles (28-31); a Psalter (32), the profuse decoration of which includes a long series of Biblical scenes with descriptions in French; and glossed Decretals of Gregory IX (33), written in Italy but illuminated in France, with a delicately drawn miniature before each book. The Psalter, which is a splendid example of French 13th century art, seems to have belonged to the wife of Wenceslas, King of Hungary (1301-1305), and later to Louis the Great, King of Hungary (1342-1382), or his wife. The 14th century only contributes three volumes, namely a Psalter from NE. France (34) with historiated initials and kalendar-subjects; a charming



Metz Book of Hours (35); and the original and unique manuscript of the French poems of Gilles le Muisit, Abbot of St. Martin's, Tournay (36), written probably in 1351 and including miniatures which are interesting alike for their subjects and for contemporary costumes. French 15th century art is chiefly represented by a fine series of Books of Hours (37, 38, 40-45) of various uses and decorated in various styles, two of them, one of which (45) contains no less than a hundred and twenty miniatures, being of the Tours school. The only other manuscripts of this century are a copy of Simon de Hesdin's French version of Valerius Maximus (39) with seven miniatures and handsome ivy-leaf borders, and a late Gospel Lectionary (46), the miniatures in which are also of the Tours school. A Ferial Psalter (47) with the arms of Hector-Marle, written in Roman characters and containing excellent miniatures in a rather decadent style, is later still, dating from about 1525.

The Italian section, which is the largest of all, begins with a Rogation-tide Processional and series of prayers (48), probably written for Arnulph, Archbishop of Milan, about the year 1000, and illustrated with sixteen tinted drawings, mostly figures of saints. At some period this very interesting little relic of early Milanese art was divided in the middle of a prayer into two parts, which happily have been reunited in this collection and again bound in one volume. It is followed by an 11th century Psalter from S. Italy (49), splendidly decorated, mostly in red and gold, and by a 12th century Lectionary (50) from Morimondo Abbey in Lombardy. MS. 51 is the first and finest of three Italian Bibles. It is beautifully illuminated, perhaps by Odorasio da Gubbio, in Bolognese style, with backgrounds of rich ultramarine, and internal evidence fixes its date about 1260. The second Bible (52) is in a very different style with a curious change in the character of the borders half-way through; the third (53), which rivals MS. 51 in beauty, is from Naples, and contains the arms of Philip of Anjou, Prince of Taranto (d. 1332), or Robert his son (d. 1364). Other 14th century manuscripts include St. Gregory's Dialogues (54) with figure-initials by Niccolò da Bologna; a Milanese Book of Hours (55) with rich borders of an unusual type; treatises of St. Augustine and others (56) with three fine miniatures; a Dante (57) with handsome figure-initials and borders and the arms of Bini of Florence; and the Laudes Hieronymi of Giovanni d'Andrea (58) with a richly decorated first page and the arms of Maltraversi of Padua. The manuscripts of the 15th century are more numerous. Apart from Books of Hours, attention may be directed to a history of the First Crusade (59) with the arms and devices of Gian Galeazzo Visconti, Duke of Milan, who died in 1402; a Camaldolese Breviary (61) with a fine floreated border and very delicate penwork; two books of rules of 'Schuole di fanciugli' at Florence (62, 63), the second of which has brilliant decoration attributed to Zenobio Strozzi; the romance of Meschino da Durazzo (71) written at Naples in 1462 and illustrated with admirable pen-drawings; L'arte de lo ben morire (79) with subjects copied from the well-known Ars moriendi block-book; an Ovid (87) written by Hippolytus Lunensis for Antonello Petrucci, secretary to Ferdinand I of Naples; and a Genoese Breviary (88) written in 1485-7 for Fregosino di Fregoso, but with the arms of Orsini. To these may be added an Office of the Passion (94) written for Pope Julius II by a Benedictine nun of the Muratae at Florence in 1510. Of the Hours two are fine examples of the Milanese school (66, 90), the latter having the arms of Arconati,



Carcano, and others. Four more are Florentine (67, 77, 78, 91), the first of which has the arms of Adimari, and the last, dated 1495, was probably a wedding-gift on the marriage of Lucretia Strozzi to Roberto Acciaiuoli. MS. 72 is another beautiful little Hours, decorated in Ferrarese style, but probably executed at Bologna, and including miniatures by Taddeo Crivelli. Of the whole series, however, the most exquisitely decorated is MS. 95, which from the arms depicted in it was executed either for Galeotto Pico della Mirandola, Prince of Mirandola, who died in 1499, or, perhaps more probably, for his wife Bianca Maria d'Este, who survived him till 1506.

With one exception, a finely illuminated 14th century Missal of the Abbey of St. Peter Blandin at Ghent (98), all the Flemish manuscripts are later than 1400. The rude but vigorous pen-drawings which illustrate the Histories of Thebes and of the destruction of Troy (99), written in 1469, are not conspicuous for artistic merit, but a Book of Hours (100) is a fine example of Flemish work in *grisaille*, and it is followed by an important Mireoir Historial (101) with the arms of Lannoy d'Ameraucourt and numerous miniatures, the figures in which are also mostly in *grisaille*. In a second Hours (102) the arms of Sachsenheim and Breitenstein make its Flemish origin a little uncertain, and it may possibly have been executed in or near Cologne. Four others (103-106) are examples of the Bruges school, the finest of them being MS. 104, which has beautifully painted miniatures and borders, some of the former closely resembling in subject and treatment those in the famous Grimani Breviary at Venice. As it contains the royal arms of England, it possibly belonged either to Henry VII or Henry VIII, and other arms inserted later show that it afterwards came into the possession of Edward Hastings, Lord Hastings, probably between 1554 and 1558. The kalendar in this volume is without decoration, but those in MSS. 105, 106 contain delightful illustrations of Flemish life. MS. 106 appears to be as late as 1524, and among its miniatures are the beautiful Virgin under the palm-tree in pl. xci, and the interesting interior of an artist's studio, with St. Luke painting a picture of the Virgin, reproduced as a frontispiece in the volume of plates.

The first of the three 15th century Hours (108-110) which constitute the Dutch section claims special notice for the singular treatment of the sixty-six colour-washed drawings of scenes in the lives of Christ and the Virgin with which it is illustrated. In the other two there are miniatures of a more usual type, and in all three the borders are very distinctive examples of Dutch style, the burnished gold in MSS. 109, 110 being of extraordinary brilliance.

The Spanish section, though it includes only six manuscripts, is specially rich in artistic interest. It begins with a remarkable Bible (111) written by Johannes Poncii in 1273 and decorated in a curious variety of styles, in which French influence is strongly marked. The same influence is equally apparent in a collection of *fueros* or laws of Aragon (112), which was written late in the 13th century by Michael Lupi de Çandiu, i.e. Zandio in Navarre. Both for its text and illumination, and in particular for the many graphic little scenes from Spanish life in its initials, this is a volume of prime importance. It is followed by two 15th century Hours. One of these (113) was plainly intended for a Spanish lady and the artist was probably a Spaniard, but its style is almost wholly Flemish; the other (114), which is imperfect, another portion being at Berlin, is a very striking example of



Spanish art in a style which has some peculiar features. Though without much decoration, MS. 115 is interesting as a Toledo Breviary, and its fine Spanish binding furnishes a frontispiece to the Catalogue. The section ends with a splendid Mass for the Epiphany (116), which was written (possibly in Italy) for Cardinal Bernardino de Carvajal in 1520-1, and is enriched with the three superb pages reproduced in plates CIII-CV.

The next three sections deal with schools which are closely related, and they may be taken together. The German manuscripts begin with a copy of Peter Lombard on the Psalms (117) written for Hartwig, Archbishop of Bremen, in 1166. Both this volume and a large Bible (119) of about the same date from Justemont Abbey near Metz have nobly designed historiated and other initials. A Gospels (120), with pictures of the Evangelists faced in each case by a decorated page with gold and silver text on a patterned purple ground, is also of the 12th century, and it is followed by a 13th century Missal (121), with a Crucifixion and large gold interlaced initials, from Steinfeld in the diocese of Cologne. A volume on the Passion (123), with matter extracted from Jordan de Quedlinburg, possesses interest of a different kind, containing thirty-one early woodcuts and a dotted print, probably by Augsburg engravers of about 1470, pasted down within painted frames; and a Hebrew Haggadah or Ritual of the Passover (124), written by a German Jew at Cologne about 1500, is a rare example of Jewish illumination. One of the two Bohemian manuscripts which follow is a Bible (125) sparsely decorated but carefully written in 1421 by a scribe who gives his name in a highly burnished gold colophon as Mathias de Rudnicze. The other is an extremely interesting Czech Book of Hours (126), written in 1465 and given to George of Podiebrad, the Hussite King of Bohemia (1458-1471), by Johanna, Baroness Rozmital, his second wife. In four of its ten miniatures there is a crowned figure, no doubt meant for George of Podiebrad himself. The Swiss manuscripts are also two only in number, but they are both notable productions of German-Swiss art. The first is a 13th century Psalter (127) from the neighbourhood of Constance or St. Gall, with copious illumination and numerous miniatures, the subjects and treatment of which are of unusual interest. The other is a huge Gradual (128) of the Dominican nuns of St. Catharinenthal, between Constance and Schaffhausen. It appears to date from 1312 and its grand initials are either historiated on burnished gold grounds or are filled with elaborate ornamentation, often of a more or less grotesque character.

Byzantine art is represented by the three Greek Gospels already mentioned. The first (129) is a very beautiful volume of the 12th century from the Hamilton Palace collection. It has a fine miniature of the Virgin and Child and an Evangelist, together with interesting little symbolical figures on the columns of the Eusebian Canons and lovely arabesque head-pieces. The other two Gospels (130, 131) have miniatures of the Evangelists of a more conventional type.

The little Armenian Sharaknotz or Hymnary (132), which heads the Oriental section, belongs to a school good dated examples of which are extremely rare. It was written in A.D. 1367, and both in its miniatures and head-pieces its close relationship to Byzantine art is clearly shown. The beautifully written Kalilah va Dimnah (133), a Persian version of the fables of Bidpay, is dated A.H. 661 (A.D. 1262), but the sixty-three graphic illustrations of the fables appear to have been



added at a later period, and are assigned by Mr. Edward Edwards to the 14th or early 15th century. It is followed by a copy of the Nizāmi (134), which was written for the Mogul Emperor Akbar in A. D. 1593 by the celebrated calligrapher 'Abd-al-Rahīm, whose portrait was painted later by command of Akbar's son Jahangir on the last page. Apart from this distinguished origin, it is a volume of extraordinary richness and interest, containing, in addition to borders in liquid gold on every page depicting an endless variety of scenes of animal life in the jungle, as many as thirty-seven exquisitely painted miniatures by eighteen different artists, whose names are recorded in each case. Probably few will be disposed to question the opinion of the author of *The Miniature Painting and Painters of Persia, India, and Turkey*, who describes it as being 'the most wonderful Indian manuscript in Europe'. A Koran (135) of the 17th century, which completes the collection, is decorated with the most elaborate and delicate designs in gold and colours, the brilliant effect of which can only faintly be realized from the reproduction of a page from it in plate cxxvi.

It only remains to add that, in order to facilitate comparison with other manuscripts, the descriptions give the subjects, with their treatment, of all miniatures, whether independent or enclosed within initials. The Indices have also been made as full as possible, including objects, as well as persons and scenes, represented, together with separate headings of Arms, Owners, Saints in kalendars and litanies, and Scribes in Index I, and of Illuminators in Index II.

In conclusion I fully endorse all that Mr. Perrins has said in his Preface with regard to Mr. S. C. Cockerell's share in this Catalogue, and I only regret that after describing a few of the most important manuscripts he was unable to continue it. His more summary Catalogue of the manuscripts exhibited at the Burlington Fine Arts Club in 1908 has also been of use to me; and descriptions of a Hebrew and a Persian manuscript have been kindly contributed by Dr. A. Cowley, Bodley's Librarian, and Mr. Edward Edwards, of the British Museum. To the owner of the collection a special debt of gratitude is due from all who are interested in a branch of art of which he has had the sound taste and good fortune to accumulate so many choice examples in so comparatively short a time. Too often illuminated manuscripts in private libraries are practically lost to the world, and by publishing full and copiously illustrated catalogues such as this collectors can in a way share the enjoyment of their treasures with others and give a new and wider meaning to the sentiment expressed by one of their predecessors when he labelled his books 'Io. Grolierii et amicorum'.

G. F. W.







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73. S. Hieronymi Epistolae (Ferrara) . . . . .	1467	179
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75. Fernando de Cordova, De consultandi ratione (Naples) . . . . .	1473-83	181
76. Breviary (Ferrara) . . . . .	XV	183
77. Hours (Florence) . . . . .	XV	184
78. " " . . . . .	XV	185
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80. Giov. Sabadino degli Arienti, treatise on chastity (Bologna) . . . . .	XV	190
81. Plautus . . . . .	XV	191
82. Virgil . . . . .	XV	191
83. Bonifazio, La Menescalsia de li Cavalli (Naples) . . . . .	XV	192
84. Aratus, Phaenomena . . . . .	XV	193
85. Caesar (Naples) . . . . .	XV	194
86. S. Hieronymi Epistolae, &c. (Padua) . . . . .	XV	195
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92. Hyginus, Astronomica . . . . .	XV	207
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## CORRIGENDA, ETC.

MS. 9: p. 34, min. 2. *Transfer* See pl. ix, b to min. 10.

MS. 11: p. 41, l. 13. *For* appears to be otherwise unknown *read* is also in Harley MS. 4070, f. 2, with a prologue (here missing) of 42 lines, beg. 'Ces vers sunt de salu'. The prologue only is in Arundel MS. 230, f. 6. See J. Bonnard, *Les Traductions de la Bible en vers français au moyen âge*, 1884, p. 130, and A. Långfors, *Les Incipit des poèmes français*, 1919, p. 50.

ll. 23, 24. *Cancel and read* The last stanza (pl. xiv) is ; *and after the stanza add* This stanza is not in the Harley MS., and 'Willelme' was therefore most probably the scribe and not the author.

MS. 43: p. 119, col. 1, l. 16. *For* MS. 121 *read* MS. 108.

MS. 45: p. 125, min. 93. *Transfer* See pl. XLVIII, d to min. 94.

MS. 64: p. 165. *At end of second paragraph add* The same initials I. O., with very similar foliage and a shield of the same singular shape but bearing different arms (very indistinct), are in a MS. Livy at Holkham Hall. See L. Dorez, *Les Manuscrits à peintures de la Bibliothèque de Lord Leicester*, 1908, pl. xliii.

MS. 87: p. 198. *At end of description add* In the Hawtrey sale at Sotheby's, July 1, 1853, lot 1034, and the Stuart sale at Christie's, March 6, 1895, lot 194.







# CATALOGUE OF MANUSCRIPTS

## SECTION I. ENGLISH

### I

### PL. I

LIFE OF CHRIST, together with the life of the Virgin and the story of her parents Joachim and Anna: a series of forty-nine full-page miniatures without text, executed in England at the end of the 12th cent. and perhaps at one time prefixed to a Psalter. They are on one side of the leaf only and originally faced one another with two blank pages between each pair. Detailed descriptions of them are given below, from which it will be seen that two (nos. 30, 35) are misplaced, and that two or more others are most probably missing after no. 34. In two cases (nos. 14, 15) a single subject occupies two opposite pages. A prayer beg. 'Aue Iesu Christe uerbum patris filius uirginis agnus dei' has been inserted by a nearly contemporary hand on f. 31.

Late in the 15th cent. the intervening blank pages, together with a number of inserted leaves, were covered with text, or additional miniatures of very inferior quality were painted upon them. The text thus added, all in Latin, is as follows:—

1. The eight ages of the world, viz. 'Prima etas ab Adam usque ad Noe—8<sup>a</sup> erit resurgentium'. f. 5.

2. Eleven hexameters on the parentage, marriage, and children of Anna, beg. 'Est tuus Anna pater Ysachar, Nazaphat tua mater'; followed by the day of the month on which Christ was conceived, born, and baptized. f. 5.

3. Biblical extracts, viz. John i. 1-14; Genesis i. 1-10, ii. 7-17, &c.; Exodus i. 1-5, iii. 1-3, &c.; 2 Kings (2 Sam.) vi. 1-19; John iii. 16-21. ff. 5<sup>b</sup>-14<sup>b</sup> (on verso only, with miniatures on recto).

4. Extracts on the relationship of Mary and Elizabeth, on the history of Joachim and Anna and of the Virgin down to the Annunciation, and on the date of Christ's birth, &c., from the *Legenda Aurea* (ed. 1846, p. 586) and the 'Magister Historiarum' (Petrus Comestor, Migne, *Patr. Lat.* cxcviii. 1540). f. 15.

5. 'Hic incipit deuotus quidam ac singularis modus legendi Rosarium beate uirginis Marie, quod vnus Carthusiensium ordinis prope Treuerim sancte uite deuotus pater legitur edidisse', &c. f. 18.



A long rubric, which tells how a Carthusian monk near Trèves left at death in 1431 a statement that a brother of his order devoted to the Rosary was caught up to heaven and heard the Virgin, angels, and saints sing it before the Trinity with an 'articulus' of the Passion after each Ave, followed by an Alleluia; with notes of indulgences to those who repeat the Rosary in a similar manner, granted by Alexander, Bishop of Forli, Papal Legate, at Cologne, 10 Mar. 1476, and by Sixtus IV, 30 May, 1478, 8 May, 1479. Ends (f. 23 *b*) with the 'Modus legendi hoc rosarium', explaining that each 'articulus' in the life of Christ had its own picture and that before each picture an Ave should be repeated and then an 'articulus' be read, 'in letis concludendo cum Alleluia, in tristibus Amen'. Accordingly the fifty Aves are written below as many pictures either of the original or later series; with the title 'Rosarium Beate Marie virginis' on f. 25.

6. Penitential Psalms and Litany, with ferial divisions, of Sarum use. ff. 26 *b*-54.

7. 'Oracio sancti Roberti': Memoria of St. Robert, the boy alleged to have been martyred by Jews at Bury St. Edmunds in 1181 (see Jessopp and James, *St. William of Norwich*, 1896, p. lxxv). Interpolated in the Litany, together with a miniature (see below, II, no. 17). f. 43 *b*.

8. 'Oracio ad eleuacionem corporis domini nostri I. C.': the same prayer as on f. 31 (see above), but ending half-way through. f. 54.

9. Prayer beg. 'Gracias tibi ago, dom. I. C., quod passionem tuam', with rubric of privileges for those who use it. f. 55.

10. 'Psalmi de passione dom. nostri I. C.', *sc.* xxi-xxx. 6; followed by verses and antiphons and (f. 76) a prayer beg. 'Respice quesumus domine super hanc familiam tuam'. f. 59.

11. 'Passio dom. nostri I. C. secundum Iohannem.' f. 76 *b*.

12. Hymn on the Veronica, beg. 'Salve sancta facies nostri redemptoris', followed by a prayer, &c. f. 77.

13. 'Testamentum quod fecit Christus in cruce pendens in morte', *sc.* 'persecucionem apostolis, pacem discipulis, corpus Iudeis, patri spiritum', &c. f. 77 *b*.

14. 'Oracio uenerabilis Bede presbiteri de septem uerbis Christi in cruce pendentis', beg. 'Dom. I. C. qui septem uerba in ultimo uite tue'. f. 80.

15. 'Oracio sancta de Trinitate', beg. 'Trinitas sancta unitas adoranda'. f. 81 *b*.

16. 'Versus sancti Bernardi': verses from the Psalms, beg. 'Illumina oculos meos'. f. 83.

17. 'Oracio deuota', beg. 'Omnip. sempit. deus qui Ezechie regi'. f. 83.

18. 'Lamentaciones beate Marie uirginis et matris domini de passione filii sui', &c., beg. 'Quis dabit capiti meo aquam'. With Christ's responses. f. 83 *b*.

19. Prayers to the Virgin, viz. (a) 'O intemerata' (in another hand). f. 91 *b*;—(b) 'O predulcis creatura'. f. 92;—(c) 'Sequens hec oracio data fuit beato Bernardo ab angelo', &c., beg. 'Aue Maria ancilla Trinitatis'. f. 94 *b*.

20. Prayers before an Image of Pity, beg. 'O dom. I. C. adoro te in cruce pendentem'. With rubric 'Upon the odir side is an ymage of the pyty of oure



lorde; ho so wyl deuoutely say .5. Pater noster and .5. Aues before þe seid pyty knelyng is graunted .26. skore thousand yere and .26. daies of pardon'. f. 95.

21. 'Oracio deuota de nomine Ihesu', beg. 'O bone Ihesu, o piissime Ihesu'. f. 96 b.

22. 'Signa quindecim dierum ante diem iudicii'; attributed to St. Jerome. With miniatures (see below, II, nos. 43-57). f. 97 b.

23. Hymn to 'þe wounde of our lord', beg. 'Aue vulnus lateris nostri redemptoris' (Chevalier, *Repert. Hymnol.*, no. 24031); followed by a prayer and the rubric 'Hec est mensura plage dom. nostri I. C., secundum quod reuelatum fuit sancto Dionisio de Narbona, cuius mesure copia habetur in monasterio quod dicitur specu[s] sancti Benedicti', &c. f. 105 b.

Vellum; ff. 106.  $6\frac{2}{3}$  in.  $\times$   $4\frac{5}{8}$  in. 19-22 lines in a page. Late XII and late XV centt. English (Bury St. Edmunds?). Collation, 1<sup>4</sup>, 2<sup>4</sup> (wants 3, 4, blank), 3<sup>8</sup>, 4<sup>4</sup> (wants 3, blank, ff. 1-17 all inserted), 5<sup>8</sup> (+f. 23 inserted), single leaf (f. 27, inserted), 6<sup>10</sup> (5, 6, ff. 32, 33, inserted), 7<sup>10</sup> (wants 3, ff. 41, 42 inserted), 8<sup>8</sup> (ff. 50, 51 inserted), 9<sup>2</sup> (ff. 55, 56 inserted), 10<sup>4</sup> (+three single leaves, ff. 70, 72, 74, all seven inserted), 11<sup>10</sup> (+a single leaf, f. 59, and a pair, ff. 66, 67, inserted), 12<sup>8</sup> (+four single leaves, ff. 77, 80, 83, 86, inserted), 13<sup>4</sup> (+five single leaves, ff. 89, 90, 93, 96, 97, the last three inserted), 14<sup>8</sup> (all inserted), single leaf (inserted).

I. The original miniatures have backgrounds of burnished gold (which in some places has flaked away) and are framed within a narrow band of colour, usually orange-red, with an outer edging of green. They are by more than one hand, and vary in quality, those towards the end being generally the best. The faces are rather warmly tinted, usually with a spot of red on each cheek and often with a strong line across the forehead. The draperies, &c., are blue, pink, orange-red, green, and white shaded with red. Some of the miniatures have been injured and poorly retouched, and the inscriptions on the scrolls are all of the 15th cent. The subjects are:—

1. f. 18 b. Under a dome, with hanging lamp, Joachim with Anna behind him stands on l. The High Priest, vested as a bishop, before an altar on r., lays a hand on his shoulder and repulses him.

2. f. 19. Joachim, wearing a broad-brimmed hat with pointed top, on l. An angel in a cloud above, with scroll 'Ego sum angelus domini missus ad te ut'. On r. four shepherds, the foremost a youth, with sheep and a dog.

3. f. 20 b. Joachim on r. meets Anna at the Golden Gate of the Temple.

4. f. 21. Birth of the Virgin. Anna, sitting up in bed on l., takes a bowl from a woman on r. The infant lies in a cradle in background.

5. f. 22 b. The Virgin as a child is brought by her parents to the High Priest, who sits beside an altar on r., holding a book. Under a dome, with lamp, as in no. 1.

6. f. 24. The Virgin as a young maiden, with hands joined, before the High Priest, who stands on r. beside an altar. Her parents are behind her on l., Joachim laying his hands on her shoulders.

7. f. 25 b. Marriage of the Virgin. Joseph on l. clasps both her hands. The High Priest on r. lays a hand on her shoulder. The whole

picture much damaged and the faces, background, &c., retouched.

8. f. 26. The Annunciation. The Virgin stands on r., holding a book, with left hand raised. Gabriel advances from l., with right hand raised, in left a scroll, 'Aue—tecum'. Each figure under an arch. Ave 1.

9. f. 28. The Visitation. The Virgin and Elizabeth embrace. Under a domed arch, with smaller arch and turret on either side. Ave 2.

10. f. 29 b. The Nativity. Under a curtained arch with hanging lamp, the Virgin sits up in bed, head to l. On the further side of the bed the Child in a manger, with heads of the ox and ass, on l.; Joseph on r. Ave 5.

11. f. 30. The Angel and Shepherds. Three shepherds on r., two with crooks, the third seated. An angel on l. stands on a hillock, with scroll 'Gloria in excelsis deo'. Above on r., in a cloud, another with scroll, 'Et in terra pax hominibus bone uoluntatis'. Below, four sheep, a dog, and a rabbit. The second angel appears to be a 15th cent. addition. Ave 6.

12. f. 31 b. The Adoration of the Shepherds. The Virgin and Joseph seated on r., with the Child in a cradle on the ground on l. The



three shepherds stand on *l.*, one pointing down to the Child. Faces retouched. Ave 8.

13. f. 34. The Three Magi, crowned, ride abreast to *r.* The nearest (a black) and the furthest (grey-headed) point to a great star above.

14. ff. 35 *b*, 36. The Three Magi before Herod, who sits under an arch on *r.* (f. 36), fronting the spectator, with head turned towards them and right hand raised. The head of a counsellor, who whispers in his ear, appears over his left shoulder.

15. ff. 37 *b*, 38. The Adoration of the Magi. The foremost (grey-headed) stoops, the other two (one black) stand erect. Each holds a vessel in his hands, which are covered with a cloth. The Virgin on *r.* (f. 38) is seated, full-face, under a trefoil arch, with the Child on her left knee. In the corners above, two angels swinging censers. Ave 9.

16. f. 39 *b*. The Presentation in the Temple. Under three arches. The Virgin in centre holds out the Child over a draped altar to Simeon (nimbed) on *r.*, who extends his arms covered with a cloth. Joseph on *l.* with a basket of doves. Ave 10.

17. f. 40 *b*. Under two arches, with crenelated battlement above, Herod, crowned, with drawn sword, sits cross-legged on *l.*, and addresses four soldiers in linked mail on *r.*

18. f. 43. Under a curtained arch with hanging lamp, Herod lies on a couch, with head to *l.* resting on his arm. On *r.* an angel addresses him, holding a scroll, 'Percussit eum angelus dei quia non respueret esse deum'. Behind Herod is another scroll, 'En ego deus uester moriar iuxta predic[t]ionem auguris. Pre (*sic*, Per) uisionem bubonis sciebat se morituum'. The owl (15th cent.) appears above. Faces retouched. Under the picture, 'Herodes Ascalonita per .15. dies uentris dolore cruciatus quia cor[r]odebant uermes eius uiscera' (15th cent.). There is some confusion of identity, the scrolls and owl referring to Herod Agrippa I, not to Herod the Great (Acts xii. 23; Josephus, *Ant.* xix. viii. 2).

19. f. 44 *b*. The Flight into Egypt. Joseph leads the ass to *r.* In background on *l.* a tree. Ave 11.

20. f. 45. A circular temple with five towers. Three idols fall headlong from their pedestals.

21. f. 46 *b*. The Slaughter of the Innocents. Three soldiers in mail slaying infants on *l.* Women weep and tear their hair on *r.* Above, in a cloud the divine hand.

22. f. 47. Herod, lying in bed, crowned, with head to *l.*, stabs himself. His soul emerges from his mouth and a devil, standing on his body, leans forward to seize it. On the further side of the bed an old and a young man weep, and a woman (Salome) tears her hair. Below (15th cent.), 'Remi-

gius in originali super Matheum dicit quod Herodes Antipas gladio quo pomum purgabat se peremit' (*Leg. Aur.*, p. 66, but without 'Antipas').

23. f. 48 *b*. Christ goes with His parents to Jerusalem. Joseph on *r.* leads Him by the hand. The Virgin on *l.* lays her hand on His shoulder. Ave 12.

No. 30 below should follow here.

24. f. 49 *b*. Christ on *l.* stands in a doorway of the Temple. Joseph and the Virgin on *r.*, the latter with scroll (15th cent.), 'Ego et pater tuus dolentes querebamus te'. Ave 13.

25. f. 52. Christ with hand raised in benediction sits between the Virgin on *l.* and Joseph on *r.*, who are arguing.

26. f. 53. The Baptism of Christ. He stands naked, full-face, in heaped-up water. The Baptist on *l.*, with bare shoulder and legs, anoints His chest. An angel on *r.* holds His tunic. In *l.* upper corner (added in 15th cent.) the head of the Father (gold) in a cloud, with scroll, 'Hic est filius meus dilectus'. The Dove above on *r.* Ave 14.

27. f. 54 *b*. The first Temptation. Christ, with book, sits on *r.* on one of a number of curiously shaped rocks. The devil, black, with wings, horns, and a very long hooked nose, stands on *l.*, holding a stone and pointing downwards. Two nests among the rocks, with birds feeding their young. Ave 15.

28. f. 57. The second Temptation. Christ sits on the summit of the Temple on *r.*, with head projecting above the frame of the picture. The devil on *l.*, standing on the roof, addresses Him.

29. f. 58 *b*. The third Temptation. Christ sits on *l.* on a mountain. The devil on *r.* points downwards [to the kingdoms of the world].

30. f. 60. Christ disputing with the doctors. He stands on *l.*, with hands raised in exposition. Seven doctors on *r.*, one with scroll (15th cent.), 'Magister quod est magnum mandatum in lege?'

The proper place for this subject is after no. 23; and no. 35 should follow no. 29.

31. f. 61. The Raising of Lazarus. Christ and *six* disciples on *l.* His right hand outstretched, in the left a book. Lazarus on *r.* sits up in his tomb, from which the cover is displaced. Behind him his sisters and two others. Ave 18.

32. f. 62 *b* (pl. I, a). The Entry into Jerusalem. Christ on the ass, without bridle, to *r.* Seven disciples walk behind. On *r.* the gate of the city, Zaccheus in a tree, and a man laying down his garment.

33. f. 63 (pl. I, b). The Last Supper. Christ sits in the centre of a semicircular table. St. John and three other disciples on *r.*, and three on *l.* Christ stretches His left arm over St. John's neck to give the sop to Judas



(nimbed), who sits on a bench in foreground. Ave 20.

34. f. 64 *b*. The Betrayal. Christ in centre, full-face, with hand raised in benediction. Judas (nimbed) on *l*, with left hand round His shoulders and right hand in front of Him, is about to kiss Him. Seven men (some black), with spears, &c., on *r*, one holding a lantern over Christ's head and another grasping His left wrist. The three disciples on *l*, Peter with a sword cutting off Malchus's ear. Ave 22.

35. f. 65 *b*. The Marriage at Cana. Four figures only. On *l* the bride and ruler of the feast holding cups. On *r* Christ and the Virgin conversing. In front of the table six water-pots.

Misplaced; should follow no. 29.

36. f. 68. The Scourging. Christ, with hands bound in front of Him to a slender column, is scourged by two black men, one on either side. Ave 27.

Miniatures are probably missing both before and after no. 36.

37. f. 69 *b*. Christ bearing the Cross. He staggers on *r*, nearly naked, with the Cross on His left shoulder. A dark-visaged man on *r* holds His right wrist and is apparently striking Him on the cheek. Another pushes Him from behind, and other men follow. Ave 30.

38. f. 78. The Crucifixion. Longinus, blind, on *l* pierces Christ's side; Stephaton on *r* offers Him the sponge. Both are in civil costume. The lower crosses of the two thieves are close to that of Christ, so that their heads are immediately under His hands. They wear tunics, and are nailed to their crosses, the arms of which pass under their shoulders. Ave 40.

39. f. 79 *b*. The Deposition. Joseph of Arimathaea supports the body and the Virgin holds the right arm. A workman extracts a nail from the feet with pincers. St. John on *r*, with head on his hand. Ave 41.

40. f. 81. The Entombment. Joseph of A. and Nicodemus lay the body, swathed in grave-clothes on which is a red cross, in the tomb. This part of the picture is of the 15th cent. Above, on *r* the three Marys, with unguent-pots; on *l* an angel with scroll, 'In pace factus est locus eius'. Below, three soldiers in mail, with spears, sleeping. The subject was originally the three Marys at the Sepulchre. Ave 42.

41. f. 82 *b*. The Harrowing of Hell. Hell-mouth filled with souls. Christ on *l*, crowned, grasps Adam's wrist with His left hand and with the end of a long cross held in the right

pierces the throat of a devil, who lies prostrate, head to *r*, in the foreground. Above, on *l* an angel on a tower swings a censer; and two devils on battlements blow horns. Ave 43.

42. f. 84 (pl. I, c). Noli me tangere. Christ on *r*, with long cross, shows the wound in His right hand to Mary Magdalene, who bends to kneel on *l*. Two conventional trees in background.

43. f. 85 *b*. The Walk to Emmaus. Christ in centre, full-face, with a disciple on either side. All wear hats with pointed tops and have staves and white scrips bearing a cross over their shoulders. In *r* upper corner a large star.

44. f. 87. The Supper at Emmaus. Christ sits at table and with arms crossed breaks bread held by the two disciples, who sit on either side of Him and bend forward, gazing at each other across His body.

45. f. 88 *b*. Christ appears to the eleven apostles. In a circular building with towers and crenellated walls, He stands on *l* with right hand raised and in left a processional cross. The apostles on *r* in three rows; St. Peter (tonsured) in centre of the front row stretches out his hand.

46. f. 89 (pl. I, d). The Incredulity of St. Thomas. Christ on *r*, with processional cross. His right arm is raised and supported by St. Thomas, who puts his forefinger in the wound in His side, shown through a rent in His tunic. Another apostle, with head on hand, on *l*; and a third (? Thomas again) prone on the ground kisses Christ's foot. Twelve disciples, unnimbed, in background.

47. f. 90 *b*. The Ascension. The Virgin in centre, full-face. Eight apostles on *l*, and five on *r*. Only three are nimbed. The feet and lower part of Christ's garment above in a cloud. Ave 46.

48. f. 91. Pentecost. The Virgin sits in centre, with two apostles on either side and others behind. Above, in clouds, Christ sits on a rainbow within a mandorla supported by two angels. The Dove with rays descends from between His feet. Ave 47.

49. f. 92 *b*. Death of the Virgin. She lies on a bed, head to *l*, covered with drapery which leaves only her face visible. On the further side of the bed are the heads, or heads and shoulders, of the twelve apostles (only one nimbed) on *l*, and of ten women, all hooded, on *r*. Above, within a mandorla Christ sits on a rainbow, with the Virgin's soul, crowned and robed in white, in His arms. In *r* and *l* upper corners an angel with censer.

II. The late 15th cent. miniatures, 58 in number, illustrate the inserted text or supply further subjects for the Aves of the Rosary or even duplicate subjects already included in the



earlier series. They are poorly executed by more than one hand, with landscape or patterned gold backgrounds, and frames of plain lines or panels filled with spiral or trailing foliage. The subjects are :—

1. f. 6. Above, on *l.* the Deity, with imperial crown, enthroned, holding an orb. On *r.* angels adoring. Below, a hell-mouth, into which devils are falling.

2. f. 7. The Creation. On *l.* the Creator, crowned. On *r.*, above, the sun, moon, and stars; below, land, water, beasts, birds, and fishes.

3. f. 8. Above, on *l.* the Creator; on *r.* Adam reclines, Eve emerges from his side, and an angel stands by, holding a cloth. Below, in a garden, with walls, towers, and battlements, on *l.* the Creator, on *r.* Adam and Eve, with the Tree between. The four rivers flow from under the walls.

4. f. 9. Above, on *l.* the angel with flaming sword; on *r.* Adam and Eve, naked, fleeing. Below, Cain slays Abel with a jawbone; their sacrifices on hills on *r.* and *l.*

5. f. 10. The Ark, with Noah and his family looking out of windows and from a turret in the roof. The dove flies back with a branch, and the raven pecks at the head of a dead fish.

6. f. 11. Above, on *l.* Abraham with Isaac, who leads a lamb by a cord; on *r.* in clouds the Deity, half-length, with scroll, 'Vocauitque deus Abraham. Ille respondit assum'. Below, on *l.* Abraham, Isaac, and the lamb, followed by two servants and an ass laden with faggots; on *r.* Abraham raises a sword to slay Isaac on an altar, and an angel above seizes the point of the sword.

7. f. 12. Above, on *l.* Jacob's dream; on *r.* his sons bring him Joseph's coat. Below, on *l.* Joseph's steward takes the cup out of Benjamin's sack; on *r.* the eleven brethren kneel.

8. f. 13. The Burning Bush. Moses on *l.*, with bare feet, receives a rod and two tables from the Deity in the bush on *r.* Above the bush is a scroll 'Vocauit dominus Moyses (*sic*) de medio rubi et ait' (Exod. iii. 4); and below it is the rod changed into a serpent. Landscape with sheep. Moses' boots in *l.* lower corner.

9. f. 14. David brings the ark to Jerusalem. Above, he sits enthroned on *l.*, with the chosen men of Israel before him (2 Sam. vi. 1). Below, he stands on *l.* at the gate of the city, and the ark, borne by six men and preceded by two others with harp and lute, approaches from *r.*

10. f. 18. A white rose, in centre of which the Virgin sits on a bench with the Child in her lap. The rose is on a blue ground encircled with a garland of flowers; a rectangular pink ground beyond, with gold rays from blue

clouds in the four corners and at each side.  $\frac{2}{3}$  page.

11. f. 25. A similar design, with the title 'Rosarium beate Marie virginis' above it in large gold letters on blue and pink grounds.

12. f. 28 *b*. The Virgin on *l.* and Joseph on *r.* kneel adoring the Child, who lies naked on the ground surrounded by gold rays. Above, on *r.* the head of the Father, with rays descending. In background on *l.* a thatched wooden shed with wattled sides. Ave 3.

13. f. 29. The Virgin, suckling the Child, sits on *r.*, Joseph on *l.* On the floor of the room a toy-cart. Ave 4.

14. f. 30 *b*. Adoration of the Shepherds. They gaze over a wall on *l.* at the Child, who lies in a manger, naked, surrounded by rays. The Virgin and Joseph on *r.*, and the ox and ass on *l.* In background a shed as in no. 12. Ave 7.

15. f. 40. Above, on a background of blue sky, the sun on *l.* and an eagle gazing at it on *r.* Below, on a patterned gold ground, five bunches of flowers.

16. f. 43 *b*. A narrow tail-piece. On a gold ground, a bull, cat, bear, and stag moving to *r.*

17. f. 44. In four compartments, the story of the boy-martyr St. Robert (see above, art. 7). (a) A woman puts his body into a well, with scroll, 'Voluit set non potuit anus abscondere lucerna[m] dei'. (b) A tree in centre; a man on *l.* shoots an arrow into it; the boy's naked body lies on a slope on *r.*; above, rays on *r.* and two hands on *l.* holding a sheet in which is his soul. (c) A tonsured figure in red robes kneels to *r.*, with scroll 'Meritis sancti Roberti hic et in euum misereatur mei'. (d) Drapery in shape of a distended sail; on or in front of it a robin painted on what looks like a charter with a large pendent red seal. The last two subjects on a gold ground.

This appears to be a unique record of the circumstances of the alleged martyrdom. Jocelin of Brakelond says (*Chronica*, Camden Soc., 1840, p. 12) that he had written a work on the subject, but it has perished and nothing is known of its contents. The inclusion of this memoria and miniature points to a connexion of the MS., or at least the later additions, with Bury St. Edmunds.

18. f. 55 *b*. The Transfiguration. Christ, with face, hands, and feet of gold, within a rayed glory, between Moses, with tables of the law, on *l.* and Elias on *r.* Below, Peter with key, James with scallop-shell, and John with palm-branch.

19. f. 57 *b*. The Marriage at Cana. Christ



at table between His mother (unnimbed) on *l.* and the bride on *r.* In foreground a servant fills six pitchers. No other figures. Ave 16.

20. f. 58. Christ as Healer. He stands at the door of a house on *l.* Beside Him is a man clad in a shirt only, with a cloth on his head, and two others move off to *r.*, one carrying his bed and the other his crutches. Ave 17.

21. f. 62. Christ in the house of the Pharisee. He sits on the further side of a trestle-table, with the Pharisee and another at the two ends. In front Mary Magdalene kneeling, with one hand on a large unguent-pot, dries His foot with her hair. In *r.* corner a dog gnaws a bone. Ave 19.

22. f. 63 *b.* The rose as before, nos. 10, 11, but the rays spring from it and not from the corners.

23. f. 64. The Agony in the Garden. Christ kneels to *r.*, where an angel on a rocky platform holds a tau-cross. The three disciples sleep on *l.* In background a wattled fence with gate. Ave 21.

24. f. 66. Christ before Annas. He stands on *l.*, with hands bound. One man holds Him by the arm, two others, one in armour, stand behind. Annas, wearing a furred cap and long blue mantle, sits on *r.* under a canopy. Ave 23.

25. f. 66 *b.* Christ mocked. He sits with hands bound. Two men on *r.* and *l.* spit and mock at Him. Ave 24.

26. f. 67. Christ before Pilate. He stands on *l.* with hands bound, held by two men. Pilate, with sceptre, sits on a carved chair on *r.* Ave 25.

27. f. 67 *b.* Christ before Herod. He stands as in no. 26. Herod, with sceptre on his knees and a gold hat with upturned brim, sits on *r.* under a canopy. Ave 26.

28. f. 68 *b.* Christ crowned with thorns. He takes a reed from a man with bent knees on *r.* Two other elderly men stand on *r.* and *l.* Ave 28.

29. f. 69. Pilate washes his hands. Christ stands on *l.* held by a man with halberd. Pilate sits on *r.* and a page pours water from a ewer over his hands into a basin. Ave 29.

30. f. 70 *b.* A pink rose with the Virgin and Child in the centre, encircled with a garland and gold rays on a blue ground. In the lower margin a lily.

31. f. 72. Christ nailed to the cross. Two men nail His hands and feet. Two others stand in background, one turning away. Christ's garment lies in foreground. Ave 31.

32. f. 72 *b.* The Crucifixion. Two men on *r.* and two on *l.*, one in armour and three with heraldic shields having fictitious charges. No other figures. Ave 32.

33. f. 74. The Crucifixion; with the two thieves. The arms of the thieves are hung over their crosses and are broken at the elbows; their legs are free and unbroken. Ave 33.

34. f. 74 *b.* The Crucifixion. On *l.* St. John supporting the Virgin, who has sunk to her knees. On *r.* a group of soldiers in armour. Ave 34.

35. f. 77. The 'Sancta Facies', black, surrounded by gold rays on a pink and blue ground. In the centre of the page, surrounded by text.

36. f. 78 *b.* A red rose, with the Virgin and Child in the centre, encircled with a garland, &c., on a blue ground.

37. f. 79. A building through the windows of which sacks and jars are seen within. It is surrounded by a fence and in the foreground is a river with bridge and conduit. Above, on *l.* the sun, on *r.* a star. Apparently alludes to a sentence in a prayer to the Virgin on f. 78 *b.*, 'Tu es paradisus omnium deliciarum, apoteca dulcissimorum electuariorum', &c.

38. f. 84 *b.* The Resurrection. Christ, with banner-cross, steps out of the tomb in centre. Three soldiers sleep on *r.* and *l.* and in foreground. Ave 44.

39. f. 93. The Last Judgement. Christ sits on a rainbow with feet on an orb, showing His wounds. The Virgin and St. John Baptist kneel on *l.* and *r.*; between them a dead man rises from his grave. In upper corners two angels blowing trumpets. On *l.* and *r.* scrolls, 'Sicut fulgur exit ab oriente', &c. (Matt. xxiv. 27). Background of flecked sky with stars. Ave 49.

40. f. 93 *b.* The Father enthroned supports the crucified Son, whose feet rest on an orb. In background on *l.* the Virgin and Child in a rayed glory. Ave 50.

41. f. 94. A white rose, with the Virgin and Child in the centre, &c., as in no. 10.

42. f. 95 *b.* 'An ymage of the pyty of oure lorde.' He stands, half-length, in the tomb in front of the cross, with head bent and arms crossed, showing the wounds in hands and side. Rayed pink ground, and foliated border.

Nos. 43-57 illustrate the signs of the fifteen days before the Day of Judgement.

43. f. 98. 1st day. The sea rises like a wall above the mountains. On *l.* a windmill, church, and steep rocks with trees. On *r.* a city, and two figures in foreground.

44. f. 98 *b.* 2nd day. The sea pours down from above. On *l.* a city and a man fishing. On *r.* another city, and a youth and two others.

45. f. 99. 3rd day. Sea-monsters rise from the water and roar. On *r.* and *l.* cities and rocks.

46. f. 99 *b.* 4th day. Flames rise from the sea.



47. f. 100. 5th day. Grass and trees exude blood and all birds gather together.

48. f. 100 b. 6th day. Buildings topple over and fiery rivers rise.

49. f. 101. 7th day. Rocks collide and split into four pieces.

50. f. 101 b. 8th day. Earthquake, with two men (absurdly out of proportion) and an ox falling to the ground.

51. f. 102. 9th day. A huge millstone levels the earth and reduces mountains to dust. Curious sky.

52. f. 102 b. 10th day. Men issue from caverns and wander as if demented. Two men with outspread hands, and a boy in foreground.

53. f. 103. 11th day. Skeletons of the dead rise from their tombs.

54. f. 103 b. 12th day. Stars fall and emit

fiery tails, and all animals (lion, unicorn, horse, ass, camel, stag, bear, and rabbits) congregate. Above, sun and moon on *l.* and *r.*

55. f. 104. 13th day. Dying and dead arise in dread of the coming of their judge. Three figures standing, and two others rising from tombs.

56. f. 104 b. 14th day. Heaven and earth are in flames.

57. f. 105. 15th day. 'Vallis Iosaphath.' Christ, with sword across His mouth, sits on a rainbow with feet on an orb. His arms are extended and on his knees is an open book. On *r.* and *l.* the emblems of the Passion. Below, the dead rise from their graves.

58. f. 105 b. Half-page. 'pe mesure of pe wounde of our lord.' Gold ground and blue foliated border.

Modern binding by D. Cockerell: dark brown leather with thongs at the fore-edge, three Tudor roses in central panel and one at each corner. Traces of former gilding and gaufering at the edges.

Purchased from B. Quaritch, 1916. The following names are on the fly-leaves: Susana (*sic*) Flint and Joanes (*sic*) Pinchbeck (16th cent., in the same hand), and N. Roe, 1760 (f. 1); R. Themilthorpe (f. 4) and (same hand) Rob. Themilthorpe, 1594, aetat. 42 (f. 4 b). The last signature is attached to some Latin religious reflections in prose and verse, above which a paper shield charged with five bleeding wounds is pasted down. A Robert Themilthorpe presented to the rectory of Themilthorpe, near Foulsham, co. Norf., in 1586 (Blomfield's *Norfolk*, ed. Parkin, 1808, viii, p. 278).

2

PL. II

GRATIANI Decretum, with a brief marginal gloss, which begins (f. 8 b) 'M. sunt canones. Intencio G[ratiani] est ipsos canones in quam pluribus locis uage passimque dispersos in concordii dispositione componere'. Imperfect, ending in the final 'Liber de ecclesiarum consecratione' with the words 'uicturi per eum ea condicione qua uiuit ille per patrem. Si ergo nos natura' at the foot of the last page of a quire.

From the close resemblance of the initials in style to those in MS. B. 5. 4 at Trinity College, Cambridge, which was written at Christ Church, Canterbury, this MS. probably came from the same monastery (S. C. Cockerell, *Cat. of Illum. MSS. exhibited at the Burlington Fine Arts Club*, 1908, nos. 24, 25).

Vellum; ff. 239.  $17\frac{3}{8}$  in.  $\times$   $11\frac{1}{2}$  in. Double columns of 59 lines. XII-XIII cent. English (Canterbury?). Collation, 1<sup>8</sup>-7<sup>8</sup>, 8<sup>6</sup>, 9<sup>8</sup>, 10<sup>8</sup>, 11<sup>8</sup> (wants 1), 12<sup>8</sup>-15<sup>8</sup>, 16<sup>8</sup> (wants 3), 17<sup>8</sup>-22<sup>8</sup>, 23<sup>12</sup>, 24<sup>7</sup>, 25<sup>8</sup>-30<sup>8</sup>; with catchwords. Sec. fol. 'pluribus facinoribus'. A small, neat hand, with titles in red, and initials in red and blue with slight penwork ornament. Thirty-eight large finely illuminated initials at the beginning of the 'Causae', &c. Eleven are historiated; the rest contain spiral and interlaced foliage in blue, red, green, buff, and pale brown, together with lions, dragons, human heads, &c., on grounds of deep blue or unburnished gold.

The first initial I (f. 1) is 13 in. high, and besides foliated and zoomorphic decoration on a gold ground includes four small medallions containing figures of a king, bishop, and others.



It is followed by an N 5 in. high composed of serpents and elongated dragons, which are biting each other. The initial H of the Prima Pars (f. 8 *b*) is also a splendid example of decorative work ( $5\frac{3}{8}$  in.  $\times$   $3\frac{1}{4}$  in.), in which figures of Samson (?) and a centaur are introduced. For this initial see pl. II, a, and for that on f. 144 *b*, pl. II, b. In addition to the initials there are two nearly full-page tables of consanguinity on blue and gold grounds (ff. 227 *b*, 228). The first table is in front of a full-length figure of the Creator,  $13\frac{1}{2}$  in. high; at the top of the other are two half-length figures, nimbed, male and female, with the title 'Primum genus', and below is another nimbed figure seated. The subjects in the historiated initials are:—

1. f. 63. On simony. A father presents his son to an old abbot, seated on *l*, who grasps the boy's wrist with one hand and with the other takes money from a bag held by the parent.

2. f. 94 *b*. On accusation. A man wrestles with a lion, the top of his head being in the jaws of another lion.

3. f. 97 *b*. On accusation of simony. A bishop seated. On *l* a man addresses him. On *r* another, holding a bag, lays a hand on his shoulder.

4. f. 99 *b*. On substitutes. A man, with sword and long kite-shaped shield, fights with a lion.

5. f. 107 *b*. On churches. A bishop on *r* and a layman on *l*, each holding a scroll, contend as to the title to a church in background.

6. f. 123 *b*. On those who from stress of war

remove to another diocese. A bishop, seated on *l*, admonishes a layman, who stands before him. The bishop holds a short staff with a round knob at the top.

7. f. 140 *b*. On priests who resign churches when sick and demand them back on recovery. A priest in bed hands a scroll to a man on *r*. Another man stands on *l*.

8. f. 148. On oaths. A bishop, holding a scroll, lays his hand on an altar.

9. f. 153 *b*. On heretics. Three bishops disputing.

10. f. 225. On marriage within the degrees of consanguinity. A man, on *r*, holds a woman by the hand.

11. f. 230 *b*. On ravishers. A youth and a girl seated at a banquet.

The initial F is formed of a man, a lion, and two dragons.

Binding of stamped brown leather (English or French, 16th cent.), repaired and rebaked: two panels, 5 in. square, on each cover within a frame, formed by roll-stamps of renaissance design.

Purchased from Mons. Haas, of Paris, 1906. Inside the upper cover are the inscriptions (a) 'Nolite (*sic*) fieri sicut ecus mullus et intellectus (equus et mulus quibus non est intellectus, Ps. xxxi. 9). Jassard' (? or Fassard), and (b) 'Le dixiesme Apruil 1599 ce liure a este donne a moy . . . . . a . . . . par La Combe mon rentier de . . . . le quel cest cy soubsigne. A. Pollet.' The missing words have been carefully erased. On an end-leaf is the note 'Reliqua in hoc volumine nobis donato decima Aprilis 1599 desiderantur, quod volumen nobis donatum fuit ab Antonio Pollet Combeo'; and on the *verso*, in another hand, is the signature 'Buccinoy'. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 25).

### 3

### PL. III

PSALTER, &c., containing (1) Kalendar. f. 1;—(2) Psalter, wanting a leaf after f. 48 containing Pss. li, *Quid gloriaris*, lii, *Dixit insipiens*, and liii. 1, 2. f. 7;—(3) Canticles. f. 128;—(4) Athanasian Creed. f. 135 *b*;—(5) Litany, with collects. f. 136 *b*;—(6) Psalter of the Virgin (see below, MS. II), without title, preceded by the prayer 'Aperi domine os meum'. f. 140.

The Kalendar is in black, red, and blue, with three and nine lessons. Some of the greater festivals, no doubt intended to be in gold, are either omitted altogether or entered roughly in pale ink, the latter including 'S $\bar{c}$ i Columbe conf.'. Among the entries are:—



Jan. 9. Felani abb.	June 21. Transl. S. Warburge uirg.
Feb. 1. Brigide uirg. (blue caps., ix).	„ 22. Albani mart.
„ 12. Transl. S. Frideswide uirg. (1180).	„ 23. Edeltride (Etheldreda) uirg.
Mar. 4. Chiarani ep.	July 13. Mildrithe uirg.
„ 17. Patricii ep. (red and blue caps., ix).	„ 17. Kenellmi mart.
„ 20. Cuthberti ep. (do.).	Aug. 5. Oswaldi reg. et mart. (red).
Apr. 7. Finani ep.	„ 28. Augustini ep. (ix).
„ 19. Aelpeghii mart.	Oct. 11. Transl. S. Augustini.
May 7. Iohannis (of Beverley) ep.	„ 19. Frideswithe uirg.
„ 19. Dunstani archiep.	Nov. 20. Eadmundi reg. et mart.
„ 26. Augustini ep. Anglorum (red).	Dec. 29. Thome archiep. (blue, ix).
June 17. Botulfi.	

Felan, Ciaran, and Finan are Scoto-Irish saints. Felan appears in the Drummond and Arbuthnott Missals, the Culross Psalter, and the Aberdeen Breviary (Forbes, *Kalendars of Scottish Saints*, 1872); but Ciaran is in none of these MSS. and Finan only in the first. Ciaran's cult seems to have been chiefly in W. Scotland, Finan's both in E. and W., but especially the latter (Mackinlay, *Ancient Church Dedications in Scotland*, 1914, ii, pp. 80, 86). Frideswide, Werburg, and Mildred are not among the English saints in any of the above Scottish Kalendars. Werburg's more usual day is Feb. 3, but her translation is given on June 21 in a 13th cent. MS. of Usuard with English additions in B. M. Roy. 2 A. XIII (cf. Warner, *Queen Mary's Psalter*, 1912, p. 4).

The Litany invokes Eadmund and Alban among Martyrs; Cuthbert, Columba, 'Bethine', Adamnan, Odran, and Patrick among Confessors; and 'Fredesiunda' at the head of Virgins. Except Patrick and Cuthbert the above Confessors are all Iona saints. Báithín succeeded Columba as second abbot. The Confessors are headed by Augustine.

Two of the collects (f. 138<sup>b</sup>) show that the MS. was intended for the use of a lady ('famule tue'), and she was perhaps, as Mr. Cockerell has suggested, a Scottish abbess. But notwithstanding the strong Scottish influence, the MS. is probably of English origin. The prominence of St. Frideswide in the Litany seems to be more important than her two feasts in the Kalendar. Both these appear also in two Psalters of the same date in the British Museum, viz. Royal MS. 1 D. x and Arundel MS. 157. In the latter they are accompanied by a third feast, her Invention, on May 15. This strongly suggests an Oxford provenance; and as the Beatus-initials here and in the same MS. are very much alike (see below) and the Psalter of the Virgin is included in both volumes, it is possible that the present MS. also came from Oxford, where an Elias *Scotus* was Prior of St. Frideswide's, an Augustinian house, 1228-1235 (Wigram, *Cartulary of the Monastery of St. Frideswide*, Oxf. Hist. Soc., 1895, i, p. xiii). Frideswide, however, became more widely popular after her translation in 1180, and at Oxford her name is not likely to have been so misspelled as it is in the Litany. If the MS. is English, the absence of the Translation of St. Thomas of Canterbury (July 7) indicates a date before 1220.

Vellum; ff. 152. 11<sup>3</sup>/<sub>8</sub> in. x 8 in. 22 to 25 lines in a page. Early XIII cent. English, or possibly Scottish. Collation, 1<sup>6</sup> (Kalendar), 2<sup>8</sup>-5<sup>8</sup>, 6<sup>10</sup>, 7<sup>8</sup> (wants 1), 8<sup>8</sup>-19<sup>8</sup>, single leaf. Sec. fol. of text 'Tunc loquetur'. A handsome script in black ink, becoming smaller with a change of



hand (e.g. ff. 49-55, 128-152, where there are 25 lines in a page). Initials of verses alternately red and blue with flourishing in blue and red, sometimes extending into the margin; larger initials of psalms, &c., in gold with rather heavy black edging on pink and blue grounds. Line-endings in red and blue, either ornamental ribbon-designs or fish, dogs, human and other heads, &c. In the lower margins there are occasionally drawings of dragons, birds, and grotesque beasts (ff. 8, 13, 33, 39, 60, 72, 78 *b*) or feather-like decoration (ff. 29, 47, 101).

The initial B of Ps. i (f. 7) is  $4\frac{5}{8}$  in. high, and composed of delicate interlaced branching spirals, blue, green, and red, in which numerous small tawny lions are entangled. The ground within the B is gold, and the letter lies on a blue diapered panel, from which, however, the colour has mostly disappeared. The first verse of the psalm is written below in gold capitals on pink and blue bands, and the whole is enclosed within a red and dull yellow frame edged with green, having medallions at the corners with four seated figures on a gold ground, playing a harp, viol, bass-viol, and psaltery. This initial closely resembles that in Arundel MS. 157 (see above), where, however, the medallions contain scenes from the life of David (see *Brit. Mus., Reprod. from Illum. MSS.*, Ser. iii, 1910, pl. xvi, and in colour *Schools of Illumination*, Pt. ii, 1915, pl. 8). Pss. xxvi, xxxviii, lxviii, lxxx, ci, cix (ff. 25, 37, 58, 72 *b*, 88, 100 *b*) have finely executed smaller initials of the same character on soft pink and blue panels, except the one on f. 88 (pl. iii), where the panel is diapered in a quatrefoil design. The initial of Ps. xcvi, *Cantate* (f. 85 *b*), is different, containing a miniature of David playing a harp, with a blue lion biting the frame of the harp on *r*. The initials of Pss. li, lii have been lost with the missing leaf.

Modern binding of green sealskin, by W. H. Smith and Son, with *doublure* of the same, and clasps. Gilt edges.

Purchased from B. Quaritch, 1905. Previously belonged to C. M. Norrie (Sotheby's Sale-Cat. June 3, 1905, lot 769). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 33).

#### 4

PLS. IV-VI, d

BRAILES HORAE:<sup>1</sup> a Book of Hours, of the use of Sarum, containing (1) Hours of the Virgin. f. 1;—(2) Penitential Psalms. f. 66;—(3) Litany. f. 81;—(4) Gradual Psalms, *sc.* cxix-cxxxiii, cl. f. 90. Followed by contemporary or almost contemporary additions, viz. (5) Memorandum in French as to certain friars to be prayed for, with a prayer to the Virgin beg. 'Duce dame seinte Marie pur icele grace'. f. 102 *b*;—(6) Aves to the Virgin and prayers to her and to saints in the Litany, all in rhyming French quatrains, ending imperfectly (f. 105 *b*) with an invocation to St. Thomas of Canterbury. f. 102 *b*;—(7) Prayers in French prose, (a) to our Lord beg. 'Duz sire, ki peine sufris e mort en la croiz', (b) to the Virgin beg. 'Duce dame mere de pite, grant mestier ai de uostre aide', and (c) to St. Paul beg. 'Sire sain pol, ki tant fustes angusse'. Written a little earlier than artt. 5, 6. f. 105 *b*.

This book is remarkable in four important particulars, which, taken together, place it in the first rank of English manuscripts of the 13th cent. These are its early date as a separate Sarum Book of Hours, the character and subjects of the miniatures, the descriptions of the subjects (probably by the illuminator) in contemporary French,<sup>2</sup> and the fact that the name of the illuminator, so rarely

<sup>1</sup> The description of this manuscript is by Mr. S. C. Cockerell, Director of the Fitzwilliam Museum, Cambridge. In the list of contents and a few other places the form has been slightly modified to make it accord with the plan of the Catalogue.

<sup>2</sup> Compare the Carew-Poyntz Horae at the Fitzwilliam Museum, Cambridge, and the Taymouth Horae, belonging to Mr. Yates Thompson, both of the first half of the 14th cent.



disclosed, is twice written by the side of the portrait of himself with which he has filled two or perhaps three initials.

The Hours of the Virgin, of various uses, are found at the end of two English Psalters of the 11th cent. at the British Museum,<sup>1</sup> and in a few Psalters of the 12th and early 13th centt.,<sup>2</sup> but they take a very subordinate position and have at the most one historiated initial. Books of Hours as separate books of private devotion, with elaborate decoration and miniatures, originated in the 13th cent., and this is the earliest of the very few examples of that period that I have been able to trace. Even from the 14th cent. comparatively few have survived. It was not till the 15th that they were produced commercially in such numbers that examples are to be met with in every collection.

This being the case, it is obvious that the present book is of exceptional interest from the liturgical point of view, quite apart from its artistic merit, which will be shown to be no less remarkable. I propose therefore to deal seriatim and at some length with its contents. Unfortunately the Kalendar, which might have determined the place and approximate date of its origin, is missing. What evidence there is to help towards a conjecture as to these will appear later.

Art. 1 (f. 1). *Hours of the Virgin of Sarum use*. I have met with only six<sup>3</sup> other separate Sarum Horae that could be ascribed to the 13th cent., all written at least thirty years later than this book. They are as follows:—

(1) A splendid volume of small folio size, c. 1280, belonging to Mr. Yates Thompson (see his *Catalogue*, vol. iii, no. LXXX). It now contains only the Hours of the Virgin, the Hours of the Passion, and the Hours of the Trinity, being without Kalendar and imperfect at the end. There are two full-page miniatures (one with a Jesse-tree) and twenty-three initials historiated with unusual subjects, besides numerous decorative initials of beautiful design.

(2) British Museum, Harl. 928. A small and beautiful volume of about the same date as the last. It now contains the Hours of the Virgin, the Penitential Psalms, and the beginning of the Litany, followed by additions of the 15th cent. There is no Kalendar. There are six full-page pictures at the beginning and unusual historiations to the Hours, with drolleries (mostly animals) on the lower margins. It was done for a lady (see kneeling figure, f. 107). St. Thomas heads the martyrs in the memoriae at Lauds, and though this is not conclusive evidence,<sup>4</sup> it is not improbable that it was written at Canterbury, though the style suggests a Parisian origin, as is sometimes the case with Canterbury books.

(3) British Museum, Add. 33385. A small manuscript 'selun lus de Salesberi', c. 1280, containing the Hours of the Virgin, of the Holy Ghost, of the Passion, of the Trinity, of St. Katherine and of St. John the Baptist, the Penitential Psalms, the Gradual Psalms, and the Office of the Dead. The Kalendar is missing. The writing is very black and massive. If there were any pictures, they have been removed and only roughish decorative initials remain. It appears to have belonged to Beatrice, daughter of Henry III and wife of John, Earl of Richmond, or to one of her friends, as there are many added prayers for her soul.

(4) Fitzwilliam Museum, Cambridge, no. 47. A very imperfect but interesting book, c. 1300. It contains four months of the Kalendar, and the Hours of the Virgin, Penitential

<sup>1</sup> Roy. MS. 2 B. v from Winchester and Cotton MS. Tiber. A. 3 from Canterbury, edited by Rev. E. S. Dewick for the Henry Bradshaw Society, 1902.

<sup>2</sup> e.g. Bibl. Nationale Lat. 10433, Brit. Mus. Ar. 157 and Add. 21927, St. John's Coll., Cambridge, C. 18 and D. 6, Mr. Yates Thompson's Carrow Psalter.<sup>1</sup>

<sup>3</sup> A beautiful Canterbury Horae, c. 1320, in the Nürnberg Library should be mentioned in this connexion, but I have unfortunately no note as to whether it is of Sarum use. Douce 231 at the Bodleian Library is another Horae of the beginning of the 14th cent.

<sup>4</sup> Compare Dd. 8. 2 at the University Library, Cambridge, a folio Horae taken from a Psalter of c. 1290.



Psalms and Litany, Gradual Psalms, Office of the Dead, and Prayers, all defective. Two historiated initials have survived, very delicately drawn in light tones (see Dr. James's *Catalogue*, plate VI). The psalm-initials are notable for the quantity of white dots on the blue and pink, which gives them rather a powdered look. There is an obit of a Countess of Warwick on Aug. 4.

(5) Fitzwilliam Museum, no. 242. A beautiful book, c. 1300, containing the Hours of the Virgin, of the Holy Ghost, and of the Trinity, the Penitential Psalms, the Gradual Psalms, and the Office of the Dead. Both Kalendar and Litany are wanting. There are two full-page pictures (an Annunciation and a Majesty), an initial historiated with the Crucifixion before the Penitential Psalms and various initials containing single heads, besides marginal birds, beasts, and other decorations of the kind found in East Anglian books of the period. Shields of arms and kneeling figures of a knight and lady show that this exceptionally fine book was executed to commemorate an alliance between the families of Pabenharn and Clifford.

(6) Dd. 4. 17 at the University Library, Cambridge. A remarkable book, c. 1300, consisting of Kalendar, Hours of the Virgin, ditto for Christmas to Purification and for Advent, Hours of the Holy Ghost, Penitential Psalms, Litany, Gradual Psalms, and Office of the Dead. The book opens with twelve full-page pictures in the style of those in Queen Mary's Psalter (B. M. Roy. 2 B. VII). It appears to have been done for a lady of the family of Gray, who kneels to an archbishop in the first of these and to the Virgin and Child in an exceedingly beautiful initial at the beginning of the Hours of the Virgin. The line-endings often consist of beasts left white on red and blue panels, and these connect it with another uncommon type of Horae, no. 8 at Christ's College, Cambridge, done for a lady at about the same period, perhaps in the diocese of Ely, but not of the use of Sarum.

The following summary from the Hours of the Virgin in this manuscript shows the passages which are most subject to variation in the different uses:—

Matins (f. 1)		Anth. after Bened.: 'O gloriosa dei genitrix'	
Hymn:	'Quem terra'	V.:	'Domine exaudi'
Anthem after Psalms:	'Benedicta tu'	R.:	'Et clamor'
V.:	'Sancta dei genetrix'	Collect:	'Concede nos'
R.:	'Intercede pro nobis'	Memoriae:	H. Ghost, Cross (leaf lacking after this), Edmund the King, Laurence, Katherine, Margaret, All Saints, Peace
Benediction:	'Sancta dei genitrix sit nobis auxiliatrix'		
Lesson i:	'Sancta Maria virgo virginum'		
R.:	'Sancta et immaculata'		
V.:	'Benedicta tu'		
Benediction:	'Christus filius Marie det nobis gaudia vite'		
Lesson ii:	'Sancta Maria piarum piissima'		
R.:	'Beata es Maria'		
V.:	'Ave Maria gratia plena'		
Benediction:	'Sancte Marie intercessio fiat peccatorum nostrorum remissio'		
Lesson iii:	'Sancta dei genitrix'		
After Te Deum V.:	'Adiuvabit eam deus'		
R.:	'Deus in medio eius'		
Lauds (f. 13 b)		Prime (f. 32)	
Anth. after Psalms:	'O admirabile'	Hymn:	'Veni creator spiritus'
Chapter:	'Maria virgo semper'	Psalm 1:	'Beatus vir'
Hymn:	'O gloriosa domina'	" 2:	'Quare fremuerunt'
R.:	'Elegit eam'	" 3:	'Verba mea auribus'
V.:	'Habitare'	Anthem:	'O admirabile'
		Chapter:	'In omnibus requiem'
		Collect:	'Concede nos'
		Tierce (f. 39)	
		Hymn:	'Veni creator'
		Anthem:	'Quando natus'
		Chapter:	'Ab initio'
		Collect:	'Concede nos'
		Sext (f. 43 b)	
		Hymn:	'Veni creator'
		Anthem:	'Rubum quem viderat'
		Chapter:	'Et sic in Syon'
		Collect:	'Concede nos'



	None (f. 47 <i>δ</i> )	Anthem:	'Sancta Maria suc- curre'
Hymn:	'Veni creator'	Collect:	['Concede nos']
Anthem:	'Germinavit'		
Chapter:	'Et radicavi'		
Collect:	['Concede nos']		
		Compline (f. 60)	
	Vespers (f. 53)	Psalm 1:	'Usque quo'
Psalm 1:	'Letatus sum'	" 2:	'Iudica me Deus'
" 2:	'Ad te levavi'	" 3:	'Sepe expugnaverunt'
" 3:	'Nisi quia dominus'	" 4:	'Domine non exalta- tum'
" 4:	'Qui confidunt'	Anthem:	'Cum iocunditate'
" 5:	'In convertendo'	Chapter:	'Sicut cinamomum'
Anthem:	'Post partum'	Hymn:	'Virgo singularis'
Chapter:	'Beata es Maria'	V.:	'Elegit eam'
Hymn:	'Ave maris stella'	℞.:	'Habitate eam facit'
V.:	'Diffusa est'	Anthem to 'Nunc dimittis':	'Glorificamus'
℞.:	'Propterea benedixit'	Collect:	'Gratiam tuam'

Of four leaves inserted in Italy in the 15th cent., ff. 51, 52, and 57 contain the psalms 'Dixit dominus', 'Laudate pueri', and 'Lauda hierusalem', intended to take the place of the first, second, and fifth psalms at Vespers, tabulated above. The other inserted leaf (f. 65) contains additions at the end of Compline, i.e. 'Salve regina' and part of the collect 'Omnipotens sempiterne deus'. These insertions are in accordance with the Roman use.

Art. 3 (f. 81). *Litany*. The martyrs, confessors, and virgins invoked in the Litany are as follows:—

Stephane, Clemens, Laurenti, Vincenti, Eustachi cum sociis, Dionisi cum sociis, Ypolite cum sociis, Fabiane, Sebastiane, Columbane, Albane, Osualde, Eadmunde, Euuarde, Thoma, Gervasi, Prothasi, Leodegari, Blasii, Georgi, Omnes sancti martyres.

Gregori, Martine, Nicholae, Augustine, Jeronime, Dunstane, Benedicte, Egidii, Leonarde, Botulfe, Juliane, Omnes sancti confessores, Omnes sancti monachi et heremite.

Maria Magdalene, Maria Egyptiaca, Agatha, Agnes, Lucia, Katerina, Margareta, Cecilia, Fridesuuida, Mildrida, Radegundis, Helena, Omnes sancte virgines, Omnes sancte vidue et continentes.

In this rather colourless list the most significant names are Columban, Alban, Oswald, Edmund the king, Edward and Thomas of Canterbury martyrs, Dunstan and Botulph confessors, and Frideswide, Mildrid, Radegund, and Helena virgins, but all but the first of these are widely distributed in English Litanies and I am unable to draw any conclusion from them, except that the absence of other names leads one to suspect that the book did not originate in any of the great centres, such as Canterbury, York, Durham, Norwich, Worcester, Ely, and Peterborough. Columban the confessor (of Luxeuil and Bobbio, Nov. 21) is occasionally found in English Kalendars and Litanies. The name is unusual in the list of martyrs, and it probably denotes the saint entered on Oct. 24 in the Kalendar of a Worcester or Evesham Psalter, no. 17 at Queens' College, Cambridge. It is not, however, in the Litany of that manuscript.



The petition 'ut regibus et principibus nostris' occurs; and the collects are 'Deus cui proprium', 'Pretende domine famulis et famulabus tuis dexteram', and 'Deus qui es sanctorum'.

Art. 4 (f. 90). *Gradual Psalms*. These are psalms 119, 'Ad dominum cum tribulärer', to 133, 'Ecce nunc benedicite', and 150, 'Laudate dominum', sixteen instead of the usual fifteen. In the 13th cent. Sarum Horae at the British Museum, Add. 33385, already referred to, they are called 'le quince saumes' (f. 159) and consist of psalms 119-132 and 150, psalm 133 being absent. More frequently they are psalms 119-133 without psalm 150; but in three books at Cambridge (Fitzwilliam 47, Christ's Coll. 8, and Univ. Library Dd. 4. 17) the arrangement is as in this book.

Art. 5 (f. 102 b). *Memorandum as to persons to be prayed for*. This is as follows:—

Jo dei preir pur frere richart de neuerc, y pur frere richart de westey, y pur frere bartelmeu de grimistun, e pur tut frere prechres e menures k deus. me dunt part de lur praers e de lur benfez, e pur tuz me confessurs. pur deu, senurs, vus ke veez chete letre priez pur os e pur may i pater noster i ave marie par charite.

Here we have the names of three English friars, Richard of Newark, Richard of Westey, and Bartholomew of Grimston. Newark is probably the Newark in Nottinghamshire; Grimston the Grimston in Leicestershire (there is another in Norfolk). Westey I have not identified, unless indeed it be Westacre in Norfolk, the Augustinian Priory of which owned the manor of Grimston as well as a farm called Breales (Dugdale, vi. 576).

Following this memorandum is a French prayer to the Virgin written at the same time and in the same small formal hand:—

Duce dame seinte Marie pur icele grace ke vus receutes en ces duz moz par le angle gabriel — ave maria gracia plena dominus tecum — requerez vostre fiuz ke il me enveit grace par unt io pusse fere sa volunte e la vostre. Ave maria. Pater noster. ave maria.

Art. 6 (f. 102 b). *Aves to the Virgin in French*. The above prayer forms an introduction to a series of twenty-six Aves to the Virgin in rhyming French quatrains, beginning:—

Ave, seinte marie la mere au rei iesu,  
Reine des aungeles e veie pleine de ducur,  
Ave, esteile de mer de grant resplendisur,  
Eschele de parais, salu de pecheur.

These are followed (f. 104 b) by other invocations in the same rather doggerel strain:—

Gloriuse reine mere au creatur,  
Oez ma priere pur vostre grant ducur.  
Pur ceus del secle que mei unt fet honur  
Donez lur la ioie u ia ne avera labur.

After six more verses to the Virgin there are eleven addressed to the Apostles Peter, Paul, Andrew, James, Thomas, James the Less and Philip, Bartholomew, Matthew, Simon and Thaddeus, Matthias, and Barnabas. Then begins a series to the martyrs Stephen, Laurence, George, and Nicholas, ending:—



Sire seint nicholas riche cunseiler  
Le honur que deus vus a fet ne pot nul acunter.  
En seint glise e dehors en tere e en mer  
Requerez nre dame mei pechur aider.

This comes at the foot of the last page of the book, and only one imperfect line of the next verse, addressed to St. Thomas of Canterbury, has survived:—

Seint thomas li martir ki pur seint . . .

The verses run on without a break in a script which appears to be scarcely if at all later than that of the main text. The lines have initials alternately red and green.

In a book of various opuscula and devotions belonging to Reading Abbey at the end of the 13th cent., and recently in the library of Mr. George Dunn, these Aves are apparently complete. The missing verses are seen to be:—

Seint thomas le bon martir qui pur seinte eglise  
A ihu crist de nostre sanc feistes sacrefise  
Requerez cele dame ke tut le monde prise  
Ke ieo puisse finir en sun seint servise.

Ieo requer les martirs et tuz les cunfessurs  
Ke servent nostre seignur de nuiz et de iurs  
E si requer les virgines duces cume flurs  
Requerez nostre dame ke ele me face sucurs.

Gloriuse reine eez de mei merci  
Pur lamur ihu crist ducement vus pri  
Encuntre le tirant seez mun ami  
Fous est ki peche e le met en ubli.

Mes en memorie eit ihu le fiz marie  
Ke nus mette en bone estat e demener seinte vie  
E de nos pechez pardun aver par preer marie.

*A line apparently missing in copy*

Quant de cest secle hors devum partir  
La ioie de sun regne aver a nostre desir. Amen.

Various prayers follow in the Reading book.

Art. 7 (f. 105 b). *Prayers to our Lord, the Virgin, and St. Paul.* These are in a beautifully regular hand, and their position shows them to have been written before the other additions just described, although the red and green initials were clearly inserted at the same time as those of the Aves, &c. The prayer to St. Paul is short and may be quoted as a sample of this section:—

Sire sain pol, ki tant fustes angusse e travalie en mutes maneres pur celui ke mort sufri pur nus, Aidez mei en mes tribulatiuns e en mes enuis kar mult sui greve. Pur co me seez en aide e en comfort vers celui ki pur nus fu mort e pene.

The use of *e* for *o* in certain words in these additions and in the descriptions beside the miniatures—*mei* for *moi*, *rei* for *roi*, *creit* and *creire* for *croit* and *croire*, *veisin* for *voisin*, &c.—is characteristic of mediaeval French written in England.

*Provenance.* There is no clue to any previous owner. From the fact that in the initials to the collect at the end of Compline (f. 64 b), to the fifth Penitential



Psalm (f. 75), and to the first two collects after the Litany (ff. 87 *b* and 88) a lady is shown in prayer it may be inferred that the book was written for a lady (as were nearly all early Books of Hours), but there is no masculine or feminine form, *peccator* or *peccatrix*, in any of the collects to confirm or contradict this. Nor is there any explanation of the journey to Italy which the book made in the 15th cent., nor evidence of the duration of its stay in that country. There are some scribbles (part of an alphabet, &c.) on the first fly-leaf which may well be Italian of the 16th cent. The Italian binder had no respect for the broad margins with which the volume was doubtless furnished when it came into his hands. He cut them down ruthlessly before gilding the edges and adding a simple pattern of cross lines.

*Name of illuminator.* But if we are without the name of any owner we have that of the illuminator. The tonsured man shown in the initial of the third and last collect after the Litany (f. 88 *b*) is probably W. de Brailes, whose name is written beside the smaller but similar figures on ff. 43 and 47. This record of the name of an extremely skilful English illuminator of the first half of the 13th cent., with the categorical statement 'qui me depeint' (f. 43, pl. vi, d), is of immense interest. Sir George Warner, who was the first to detect it, suggests that he came from Brailes in S. Warwickshire, a village ten miles west of Banbury, belonging to Kenilworth Priory. Like the names of the friars Robert of Newark and Bartholomew of Grimston, this points to the Midlands as the likeliest source or destination of the book, and the Litany would support such a conclusion.

*Prominence of St. Laurence.* There is one other possible indication of provenance. Among the very few Memoriae in Lauds there is one to St. Laurence, which, like that to St. Edmund the king which precedes it, is found in most early English Horae and has no significance in itself. It is, however, noteworthy that the collect is enriched with the largest initial in the whole book, and that it has a rubric 'de scein laurence', the only one in the volume, if we except those in small script in the margins. Moreover, the last six initials to the Gradual Psalms contain the story of a burgess<sup>1</sup> who gave a chalice 'a l'eglise scein laurenc'. These facts suggest that St. Laurence was held in special honour at the place where the book was planned. Revesby Abbey in Lincolnshire and Mountjoy Priory in Norfolk were under his invocation. There was a church of St. Laurence at Ludlow, and that of Bidford, Warwickshire, dedicated to the same saint, was, like Brailes, a dependency of Kenilworth Priory.

Vellum; ff. 105.  $5\frac{1}{8}$  in.  $\times$   $4\frac{1}{8}$  in. 12 lines in a page. XIII cent. (*circ.* 1220-1240). English. Collation, 1<sup>8</sup>-3<sup>8</sup>, 4<sup>8</sup> (wants 4), 5<sup>8</sup>, 6<sup>8</sup>, 7<sup>8</sup> (wants 4, two leaves inserted in its place), 8<sup>8</sup> (wants 3, a leaf added at the beginning and another at the end), 9<sup>8</sup>-13<sup>8</sup>. The three missing leaves should follow ff. 27, 52, 59. The Kalendar is also missing. The inserted leaves (ff. 51, 52, 57, 65) were added in Italy in the 15th cent. There were four end-leaves of this date, including the two pasted down to the covers, at each end. Sec. fol. '-ri nostro'.

*Writing.* The writing is very black, formal, and stately, of the kind found in the best English books of the first half of the 13th cent., and more particularly of the first quarter.

<sup>1</sup> It is the story told in *The Golden Legend* of the Emperor Henry II, the husband of St. Kunegund (Kelmescott Press ed., ii. 716).



The lower terminations of the letters m, n, i are blunt. The capital letter R frequently occurs for r in the middle of words,<sup>1</sup> and G occasionally for g. The anthems, versicles, responds, and benedictions are in a smaller hand. There are no rubrics except one already mentioned on f. 28, although spaces were left for them, which have often been filled with penwork ornament.

The additions in French on ff. 102 b–105 b are by two hands of the same period, one more regular than the other, and both contemporary or nearly contemporary with the main text. The references to English Dominican and Franciscan friars give a limit of 1224, the date of the coming of the latter to England, before which these entries could not have been made. They are no doubt some years later than that.

Nearly all the miniatures are accompanied by descriptions in French in a minute red script. These are not in the same hand as the text and were almost certainly added by the illuminator, W. de Brailes. They are copied below in the account of the miniatures. Unfortunately the binder has shaved away the whole of some, and parts of others, which are in some cases supplied here conjecturally between brackets.

The four leaves of the 15th cent. were intended by the Italian scribe to conform to the general plan. The number of lines is the same, and the verse-initials and line-endings follow the 13th cent. patterns. The ink has flaked off in places, as is so often the case with Italian writing. The spaces for historiated initials remain blank.

*Penwork initials and line-endings.* The verse-initials are alternately burnished gold with blue penwork and blue with red penwork. When they come at the beginning of a line they are in the margin, not inset, and some of the letters such as A and Q have very long tails.

The line-endings are patterns of blue and red penwork, with the occasional addition of burnished gold—especially in the first three sections, which have herring-bone ornaments of the same character on many of the lower margins.<sup>2</sup> In the fourth section (ff. 25–31) the line-endings are omitted, except on f. 28 b.

*Illuminated initials.* On ff. 22, 38 b, 39 b, 44, 48, 64, 94 b, and 96 b there are initials precisely similar to the historiated initials next to be described, except that they are filled with conventional buds and branches in blue and red. In one instance (f. 64) four little white lions occupy the foliage.

*Historiated initials.* Besides a large D on f. 1, there are eighty-eight historiated initials containing ninety-three subjects. They occupy the depth of from two to five lines of the text, except the letters I, K, L, which run up and down the whole margin on ff. 14 b, 19 b, 30, 38, 48, 56, 61, and 81. The actual letters are always in colour, blue, pink, or red, patterned with white, on a panel sometimes of burnished gold (e.g. ff. 44 b–61 b, 96–101), sometimes of pink or blue, or pink and blue arranged quarterly (e.g. ff. 75–88 b), the filling on which the figures rest being invariably burnished gold. In the first section (ff. 1–8) the gold is dotted. The extensions of the letters are often filled with red and blue foliage like that of the illuminated initials described above. Dragons form part of the decoration on ff. 1, 3 b, 4, 5 b, 30 b, 34, 48, 66, 72, 78, 87 b, 88 b, 90, 98, eagles on ff. 7 b, 10 b, 13 b, 42 b, 97 b, peacocks affronted on f. 62 b, a cat with a fiddle on f. 55 b, and a donkey with a harp on f. 88 b.<sup>3</sup>

The figure-subjects, except those in the Memoriae in Lauds and the Penitential Psalms (David and Nathan, &c.), have not usually any reference to the passages to which the initials belong, but consist of consecutive illustrations to various stories. To the Life of the Virgin, beginning with Joachim and Anna and ending with the blinding of the unbelieving Jews at her burial, twenty-seven initials are dedicated. The story of Theophilus (which is also referred to in the French verses on f. 104)<sup>4</sup> is told in ten initials, that of St. Thomas Becket and the priest

<sup>1</sup> This form of r and the blunt-ended m and n usually denote an early date, but they occur in Douce 231 at the Bodleian, a Sarum Horae of the beginning of the 14th cent., in a fine Canterbury Horae of the same date at Nürnberg, and even in the Louterell Psalter, c. 1340 (see New Pal. Soc., Plates 41–43).

<sup>2</sup> Compare the Duke of Rutland's Psalter (New Pal. Soc., Plates 64–66), with the general ornament of which this book has much in common. There is analogous decoration in a Canterbury Psalter, no. 322 at New College, Oxford, and in a Bible (A. 2. 7) at Merton College.

<sup>3</sup> Compare this subject sculptured on the S. side of Chartres Cathedral. See also p. 153 of a fine English Psalter of the 12th cent., no. 143 in the Royal Library at Copenhagen, and f. 51 b of MS. 117 at Trinity College, Cambridge.

<sup>4</sup> This was a favourite story in the 13th and 14th centt. For sources see Ward's *Catalogue of*



who could only chant the Mass of the Virgin in thirteen initials,<sup>1</sup> that of Susanna and the elders in eight initials, and that of a burgess who gave a chalice to 'the church of St. Laurence'<sup>2</sup> in six.

The colour-scheme is excellent. The figures are small, numerous, and admirably invented and drawn. The gestures are dramatic, the faces carefully modelled and full of expression. The departure of the three kings on f. 23, the martyrdom of St. Laurence on f. 28, the interviews of St. Thomas with the priest on ff. 45 *b* and 54 *b*, the Virgin investing St. Thomas with a hair-shirt on f. 49, the scenes from the death of the Virgin on f. 61, Nathan reproving David on f. 66, the chastisement of David on f. 72, Susanna being judged on f. 90 *b*, the burning of the elders on f. 94, the burgess presenting his chalice on f. 97 *b*, and the chalice being cast into the scale by St. Laurence on f. 101, may be selected for special praise. It is worthy of note that the winged cap often given to executioners occurs on ff. 1 and 43 *b*, that the crowns are simple circlets (ff. 16 *b*, 23, 69, &c.), that sleeveless surcoats and cloaks with large hoods are often worn (ff. 16 *b*, 23, &c.), and that when souls are conveyed to heaven they are depicted not as little children but as resembling the departed persons (ff. 44, 58, 61, 96, and 101 *b*). Punctures in the vellum show that many of the initials were formerly protected with silk or linen coverings.

*Large miniatures.* Each of the eight Hours of the Virgin except Lauds, to which Hour (3 a.m.) no scene of the Passion is traditionally assigned, originally began with a large framework containing as a rule four subjects illustrating the Passion of our Lord. Two of these leaves, at the beginning of Vespers and Compline, are now unfortunately lacking, but five remain. The first has as a basis a large initial D. The others are independent groups of pictures, occupying the greater part of a page and closely resembling sections of 13th cent. stained-glass windows. The subjects are in contiguous mandorlas and the interstices are usually filled up with symmetrical foliations. On f. 47 *b* the mandorlas rest on a pink diaper. The colours employed for the draperies are blue, vermillion, lake, and pink, shaded with white, and for the hair brown over careful black lines. The backgrounds are always burnished gold.

All that has been said above about the figure-drawing in the initials applies with even greater force to these more elaborate compositions, which must be reckoned among the notable examples of early English pictorial art. There is a similar series of Passion-pictures, much more simply treated, in the famous Parisian Psalter and Horae, ascribed to Isabelle of France (d. 1270), belonging to Mr. Yates Thompson,<sup>3</sup> which is a pioneer among French illustrated books of that class precisely as this is among English ones. They both belong to a period when the familiar series of illustrations to the Hours of the Virgin, beginning with the Annunciation and ending with her Coronation, had not been evolved.

The subjects of these miniatures and of the historiated initials must now be described in detail:—

1-4. f. 1. *Hours of the Virgin, Matins.* Large square framework, containing imposed on the D of 'Domine' the first four Passion-subjects in roundels with backgrounds of burnished gold patterned with dots and diagonal lines. See pl. iv, a.

1. 'cum n̄r seinur descend del munt vindrent les iudes a speies e a bastuns e iudas le beisa i le pristrent.' In centre, Judas throws

his right arm round Christ and kisses him. On *r.* five Jews, one of whom seizes Christ's right wrist. One of them wears a winged cap. Behind them are seen the heads of seven soldiers with swords raised. On *l.* Peter strikes off the ear of Malchus, who falls on his knees praying Christ to heal him. Behind Peter the rest of the Apostles turn away to flee.

*Romances*, ii, pp. 595-600. It is illustrated in many books, e.g. in the Psalter of Ingeburg of Denmark at Chantilly, in a 13th cent. Apocalypse, no. 209 at Lambeth Palace, in Queen Mary's Psalter (B. M. 2 B. VII, ff. 204 *b*, 205), in the Carew-Pointz Horae at the Fitzwilliam Museum (Dr. James's *Cat.*, no. 48, min. 265-276), in Mr. Yates Thompson's similar Taymouth Horae (see his *Catalogue*, vol. ii, no. 57, min. 328-332), and in B. M. Eg. 2781.

<sup>1</sup> This story is illustrated in a Bible (1 D. i) and in Queen Mary's Psalter (ff. 212 *b*, 213) at the British Museum. It is told in *The Golden Legend*, Kelmscott Press ed., ii. 610 (see Ward's *Catalogue of Romances*, ii. 660, for other references).

<sup>2</sup> In *The Golden Legend* (Kelmscott Press ed., ii. 716) the story is told not of 'a burgess' but of the Emperor Henry II.

<sup>3</sup> See *A Psalter and Hours executed before 1270 for a Lady connected with St. Louis*, by S. C. Cockerell, 1905.



2. 'le iudes le fleelerent . . . peres le renia.' On *l.* Christ, bound to the pillar and clad only in linen drawers, is beaten by two men with staves. On *r.* the maid accuses Peter, who holds a scroll with the words *NESCIO QUID DICIS*.

3. 'cum il lu benderent les oeus e dunerent bufes diseint quil devinast . peres le renia.' On *r.* Christ stands with eyes bandaged, and is buffeted by a group of dark-visaged men. On *l.* the maid points to Christ and again accuses Peter, who holds a scroll with the words *NON SVM*. The cock sits crowing on the end of it.

4. 'les feluns le crech[erent] en la face . peres le [renia] dunc chaunta le coq.' A dark-visaged company, as in the last, spits in the face of Christ. On *r.* the maid accuses Peter for the third time. He holds a scroll with the words *N NOVI HOMINEM*. The cock sits crowing on the end of it, as in the last. Outside the frame, in the outer margin, Peter sits weeping. The description is partly cut away by the binder: 'peres plu[re avec] amer-tu[me].'

5. f. 1 *b.* Initial D. The story of Joachim and Anna. '[ioa]chim vin al temple . . . car l'eveske refusa [sa of]frende pur ceo que n'aveit [enfa]unt de sa femme.' The bishop stands behind an altar on *r.* and declines Joachim's offering. Joachim is followed on *l.* by seven others (cf. Fitzwilliam Museum MS. 20, miniatures 6 and 7).

6. f. 1 *b.* Initial U. '.....escrta anna [pur ceo que]le asteit baraine.' A woman stands on *l.* and upbraids Anna for her barrenness.

7. f. 3 *b.* Initial Q. '[le ange]l dit a [ioa]chim quil] returne.' Joachim stands on *l.* with two companions on *r.* In foreground a flock of sheep, as in no. 17. An angel points from clouds above.

8. f. 4. Initial D. 'le angle dit a anna quele voist encuntre sun barun.' Anna holds a palm-branch. An angel as in the last.

9. f. 5 *b.* Initial C. '[il r]acuntrent.' Joachim and Anna embrace. The Golden Gate is not depicted.

10. f. 7 *b.* Initial D. '[cum nr dame g]loriuse fu nez.' Anna lies in bed with head on *l.* A midwife behind the bed on *r.* holds the infant Mary.

11. f. 9. Initial S. 'cum fu porte au temple.' On *r.* a bishop behind an altar receives the child Virgin, who runs up the steps. Joachim turns to Anna standing at the foot of the steps on *l.*

12. f. 9 *b.* Initial S. '[cum la] verge ioseph [flu]rist.' A large company of persons. Joseph, in foreground, holds his blossoming rod. The other suitors carry white rods.

13. f. 10 *b.* Initial S. '[ioseph espo]use [nr dam]e.' Joseph takes the hand of the Virgin.

On *r.* a bishop in mitre and chasuble, with pastoral staff. See pl. iv, b.

14. f. 11. Initial T. 'cum gabriel la salua.' Gabriel stands on *l.*, the Virgin on *r.*, each with right hand raised. Each wears a blue mantle over a red tunic (cf. no. 75).

15. f. 13 *b.* Initial D. '[cum] elizabet la beisa.' The Virgin and St. Elizabeth embrace.

16. f. 13 *b.* *Lauds*. Initial D. '[le a]ngle dit a ioseph [quil la] gardast.' Joseph in bed is commanded by the angel not to put Mary away.

17, 18. f. 14 *b.* Initial I extending the length of the page.

17. In upper portion, a three-quarter roundel in which an angel bends down with a scroll: *GL'A I EXELIS DEO & I T'RA PAX HOMI*. Lower down, a similar figure, in which are two shepherds with a flock of sheep. They point upwards to the angel. The French inscription has been cut away.

18. 'La nativite nr seinur.' In full roundel at the lower extremity of the I. The Virgin lies with head on *l.* Joseph at foot of bed on *r.* The infant Christ in cradle in manger above, with ox and ass very small.

19. f. 15. Initial D. 'la purification.' Simeon standing behind an altar on *r.* receives the infant Christ. On *l.* the Virgin, followed by Joseph with a basket of doves.

20. f. 16 *b.* Initial D. '[le iii] reis a herodes.' Herod with sceptre sits on *l.* The three kings stand on *r.* and confer with him.

21. f. 17 *b.* Initial B. '[her]odes demande as giues [si le chri]st nescret en beleem.' Herod enthroned on *l.* Before him four Jews with a scroll: *IN BEDLEEM IVDE*.

22. f. 19 *b.* Initial L. 'le iii reis aurent e offrent.' The Virgin seated on *r.* with Christ seated on her knees. He takes a gold offering from the eldest king, who bends on one knee. The other two kings stand with their offerings.

23. f. 21. Initial C. 'le angle lur defend le chemin par herodes.' The three kings lie in bed with heads on *r.* under three coverlets of different colours. Above, an angel leans down with a scroll: *NE REDEATIS*.

24. f. 23. Initial M. 'il repeirent par autre voie en lure regions.' The three kings on horseback, two pointing out the way forwards and the third backwards. One of them has a hood to his cloak, as in no. 20. See pl. vi, a.

25. f. 23 *b.* Initial O. '[he]rodes fet decoler les [in]nocens.' Herod, seated on *l.*, orders two sergeants to slay the innocents. One of them kills a child in its mother's arms on *r.* Many corpses of children are shown with their throats cut.

26. f. 24. Initial B. 'ioseph les amein en egypte.' The Virgin sits sideways on the ass, holding the swaddled child. Joseph, with a



bundle on a staff over his left shoulder, leads them to *r*.

27. f. 26. Initial C. (No inscription.) The Virgin sitting crowned with the infant Christ on her lap.

28. f. 27. Initial D. 'de le sente esprit.' Pentecost. The Dove descending on the disciples. The Virgin is not shown.

29. f. 27<sup>b</sup>. Initial A. '[de] la s<sup>c</sup>e croiz.' Christ crucified on a green cross, between the Virgin and St. John (cf. no. 62, f. 47<sup>b</sup>).

30. f. 28. Initial D. 'de scein laurence.' St. Laurence lies on a gridiron with very carefully drawn flames beneath him. On *r*. the Emperor Valerian directs a man who pins one leg down with a pitchfork. Divine hand in clouds above.

31. f. 29. Initial O. 'de seinte katarine cum les angles la encevelirent el mut synai.' St. Katharine being laid in a tomb by two angels. Sinai indicated by brown rocks.

32. f. 29<sup>b</sup>. Initial D. 'de sceinte margarete.' St. Margaret in a red robe comes out of the back of the dragon, which breaks apart. The end of her robe is in its jaws. Divine hand above.

33. f. 30. Initial I, consisting of five semi-circles, each containing a large group of figures described respectively as (1) 'aungles, marie'; (2) 'apostles'; (3) 'martirs'; (4) 'confessors'; (5) 'virgnes'. These groups, corresponding to the divisions of the Litany, illustrate the Memoria to All Saints.

34. f. 30<sup>b</sup>. Initial D. (No inscription.) Christ enthroned with right hand raised in benediction.

35-38. f. 32. *Prime*. Full-page frame (except for one line of text) containing Passion-subjects, continued from f. 1, in four contiguous mandorlas. See pl. v, a.

35. 'a prime len amena iesu devaunt anne le prestre i lu dema[n]da de sa doctrine. un sen ribaut lu duna une bufe.' Annas sits on *l*. and questions Jesus, who stands on *r*. and is struck by an officer. At the side of this subject is written 'anne'.

36. Christ is brought before Caiaphas, who sits on *r*. wearing a sleeveless blue surcoat over his red tunic. His name 'caiphas' is written in the margin.

37. Christ is brought before Pilate, who sits cross-legged on *l*., dressed like Caiaphas, but with a red cap on his head. In margin, 'pilates'.

38. Christ is brought before Herod: a very similar composition to no. 36, except that Herod wears a crown. In margin, 'herodes'.

39. f. 32<sup>b</sup>. Initial U. The story of Theophi-

lus, vicedominus of a church in Cilicia, begins here.<sup>1</sup> '..... a theofle de estre [eveske] il refusa.' Theophilus stands on *l*. in an attitude of deprecation. On *r*. a priest points to an episcopal throne, which Theophilus had refused to occupy. Behind the priest, five other men. See pl. vi, b.

40. f. 33. Initial B. 'theofle enpovri.' The man who accepted the bishopric which Theophilus refused deposed the latter from his office. He walks out as a beggar, clad only in a shirt and leaning on a staff.

41. f. 34. Initial Q. 'theofle fet humage au deable e lui escrit chartre de sen propre sanc.' Theophilus kneels on *l*. before the devil and gives him a charter written with his own blood. It is inscribed CARTA TEOFOLI and a large seal is dependent from it. See pl. vi, c.

42. f. 36. Initial U. (Inscription cut away.) Theophilus, reinstated by the aid of the devil, sits on a cushioned bench with his arms akimbo and his hands resting on his knees, clad richly in tunic and mantle.

43. f. 38. Initial I. 'theofle se repenti a n<sup>r</sup> dame cria merci.' The repentant Theophilus kneels at an altar and cries Mercy to Our Lady.

44-46. f. 39. *Tierce*. Full-page frame (except for one line of text) containing Passion-subjects, continued from f. 32, in contiguous mandorlas.<sup>2</sup> See pl. v, b.

44. (Inscription cut away from top margin.) Two mandorlas forming one subject. On *l*. Pilate seated with upraised right hand. Behind him four seated councillors. On *r*. Christ is led by three accusers, Herod having sent him back to Pilate.

45. 'pilate leve sa mains.' Pilate stands and holds out his hands, over which a servant pours water from a vase.

46. 'les giues le geugerent.' Three bearded Jews lead Christ away from Pilate.

47. f. 39<sup>b</sup>. Initial A. The story of Theophilus continued from no. 43. '[n<sup>r</sup> da]me apert a theofle.' Theophilus kneels on *l*. before the Virgin, who stands on *r*. with right hand raised.

48. f. 40<sup>b</sup>. Initial L. '.... tout la chartre.' The Virgin takes the charter from the devil, striking him in the forehead. As in no. 41, the devil has long horns and a fringed loin-cloth.

49. f. 41<sup>b</sup>. Initial L. '[n<sup>r</sup> dam]e la rent a theofle.' The Virgin standing on *l*. gives back the charter to Theophilus, who kneels on *r*.

50. f. 42<sup>b</sup>. Initial A. 'teofle la art.' Theophilus burns the charter in a large fire.

51. f. 43. Initial C. 'w de brail' qui me

<sup>1</sup> See p. 18, note 4.

<sup>2</sup> Burlington Fine Arts Club Catalogue of MSS., 1908, plate 52.



depeint.' The illuminator of the book, a tonsured man in red tunic and light-coloured mantle, prays. Divine hand above. Cf. nos. 60 and 96. See pl. vi, d.

52-55. f. 43 *b*. *Sext*. Full-page frame as on ff. 32 and 39, containing a continuation of the Passion-subjects in four contiguous mandorlas. See pl. v, c.

52. '..... regarde et dit e tu remeines ices desque ieo reveine.' On *l*. a company of men, one of whom holds a short club or mace. Another, attired like Annas in no. 35, addresses Christ, who stands on *r*. Dr. James points out that this is the incident of the Wandering Jew.

53. (No inscription.) Christ bears his cross to *r*. Simon of Cyrene, walking in front, helps him to support it. Another man, walking behind, puts his hands on Christ's shoulders, urging him on.

54. 'il departent sa robe.' Christ stands clad only in linen drawers, while a man on *r*. pulls off his tunic. Another on *l*. holds his mantle.

55. (No inscription.) Christ is at the foot of the cross, his wrists tied together. A man on *r*. in a red cap or coif tied under the chin. Another on *l*. in a winged cap, with hammer and nails.

56. f. 44. Initial A. The story of Theophilus continued from no. 50 and here finished. 'nr dame e l'ame thefle.' Theophilus lies dead in a tomb. The Virgin Mary lifts his soul to heaven, whence a hand stretches down to receive it (cf. no. 73).

57. f. 44 *b*. Initial N. Here begins the story of a priest who was suspended from officiating by St. Thomas Becket (see note 1 on p. 19 above). 'un prestre chanta de nr dame e ne saveit neet plus.' A priest in alb and chasuble kneels at an altar and chants the mass of Our Lady, without knowing the other masses. On a scroll near his mouth: SALVE SCA PARENS.

58. f. 45 *b*. Initial Q. 'sein tomas le erceveske le suspendi.' St. Thomas, in low mitre and blue chasuble, and holding an archiepiscopal cross, stands on *l*. and suspends the priest, who stands by the altar on *r*.

59. f. 46 *b*. Initial E. 'ne poet aver reles.' The priest kneels on *l*. before the archbishop, who explains that he cannot alter his decision. The story is continued in no. 64.

60. f. 47. Initial C. 'w. de brail.' The illuminator, W. de Brailes, stands or kneels with hands raised in prayer. He is tonsured, as in no. 51, and wears a blue cloak with hood, over a red tunic (cf. no. 97).

61-63. f. 47 *b*. *None*. Full-page frame, except for a line of text, divided horizontally

into two equal portions. In the upper portion is the Crucifixion on a burnished gold ground bordered with light blue. Below are two mandorlas on a diapered pink ground edged with burnished gold. See pl. v, d.

61. '[a nune] len le crucifia ..... le lui offr beurre.' Christ is crucified on a cross of which the head goes outside the frame, part of the superscription HIC EST [IESVS NAZA]REN' REX IV[DEORVM] being cut away by the binder. On *l*. a man hammers the nail into Christ's feet. Another on *r*. offers the sponge of vinegar on a spear. The two thieves are not nailed. Their feet hang loose and their arms depend from the elbow through holes in the bars of their T-crosses.<sup>1</sup> On *l*. a group of seven men, the foremost of whom is the centurion testifying. On *r*. a similar group of six.

62. (No inscription.) Christ crucified. On *l*. the Virgin, on *r*. St. John (cf. no. 29).

63. (No inscription.) On *l*. Longinus thrusts the lance into the side of Christ and points to his eye. On *r*. another man.

64. f. 48. Initial I. The story of the priest continued from no. 59. 'ne poet le prestre aver reles.' The priest again supplicates St. Thomas for release from his interdiction, kneeling before him as in no. 59, but in vain.

65. f. 49. Initial N. 'nr dame vest un here a sceint tomas.' St. Thomas, wearing only his linen drawers, kneels on *r*, while the Virgin on *l*. puts on him a hair shirt.

66. f. 49 *b*. Initial B. '[il pa]se mer [pur aver r]eles.' The priest is being rowed across the sea in a boat with sail set and prow and stern similarly ending in dragons' heads.

67. f. 50 *b*. Initial E. 'ne pet ave[r]reles.' He supplicates St. Thomas a third time to reinstate him. A repetition of nos. 59 and 64.

(A leaf with pictures of the Deposition, &c., at the beginning of Vespers has been here removed.)

68. f. 53. Initial L. 'nr dame aparut au prestre lu dit quil aut a scein tomas a scele enseine que lu vesti une here.' The priest kneels before the Virgin, who stands on *r*. and tells him of the hair shirt (see no. 65).

69. f. 54. Initial A. 'il pase.' The priest again crosses the sea, as in no. 66.

70. f. 54 *b*. Initial N. 'le prestre dit les ensenes a scein tomas.' The priest stands on *l*. holding a scroll and tells St. Thomas of the Virgin's revelation to him. St. Thomas on *r*. as in nos. 59, 64, and 67.

71. f. 55 *b*. Initial Q. 'scein tomas lu crie merci e le relest.' The priest stands on *l*. clad in a red tunic and blue mantle as in the last. St. Thomas kneels on *r*. and reinstates the

<sup>1</sup> Compare an English alabaster Crucifixion of the 15th cent. at Mont S. Michel.



priest, of whom he craves forgiveness. Divine hand above.

72. f. 56. Initial I. 'le prestre rechante de nr dame.' The priest, in contradiction to the story, is here represented elevating the host. A veiled chalice on the altar before him on r.

73. f. 58. Initial B. 'la mau prestre.' The priest lies dead in a raised tomb. The Virgin lifts his soul to heaven and a divine hand takes it. Cf. no. 56.

74. f. 58. Initial A. 'canturs.' A group of three singing clerks.

75. f. 59. Initial M. 'quant nr dame deveit deuier le aungle deu lui nuncia.' Gabriel on l. with very long wings standing with the celestial palm-branch in his left hand, and with his right hand raised towards Mary, who stands on r. with right hand raised and a book in her left hand. Cf. no. 14, but this represents Gabriel's warning of her approaching death.

(A leaf with pictures of the Entombment, &c., at the beginning of Compline has been removed here.)

76. f. 60. Initial U. 'les apostles saluent nr dame.' On r. the seated Virgin. The Apostles, here numbering thirteen, as St. Paul was present, stand on l. and salute her.

77-81. f. 61. Initial I. Two roundels in the lower margin, with a subject on a gold background connecting them; two half-roundels in the inner margin. See pl. iv, c.

77. 'ce est l'asumpsiun nr dame quant les apostles la porterent al val de iosafaz.' In left-hand roundel, the Virgin lies dead on a couch with head on l. and a blue coverlet spread over her. Behind her couch, St. Peter, tonsured and attired like a white monk, asperges her, with a youthful Apostle on either side.

78. Above, in half-roundel, St. Michael with long wings raises her soul.

79. At the top, in the other half-roundel, she sits on the right hand of Christ, who places a red crown over her white veil.

80. Between the roundels in the lower margin, two Apostles carry the bier supported by staves on their shoulders. A Jew takes hold of the red pall, intending to overthrow the bier. Another seizes the staves behind the second Apostle. According to the legend they could not remove their hands, which came off and stuck to the bier.<sup>1</sup>

81. In the right-hand roundel, the burial of the Virgin. She is laid by two Apostles in a tomb raised on an arcade. St. Peter, as in no. 77, stands between them swinging a censer.

82. f. 61 b. Initial S. 'le giues aveoglerent.' Nine mocking Jews are stricken with blindness at the burial of the Virgin.

83. f. 62 b. Initial D. 'un de giues crie merci a sein pere. sein pere lui demande si il creit en ihu, il dit oil. [sein] pere le baut [du dra]p dunt le cors [nr d]ame fu covert . . . d sas ous veit.' The chief of the blinded Jews kneels on l. before St. Peter, who stands on r. holding the pall which covered the body of the Virgin, by which means, after confessing his belief in Christ, the Jew recovers his sight.<sup>2</sup>

84. f. 63. Initial S. 'cel cunvers precha.'<sup>3</sup> The converted Jew applies the pall to the eyes of one of his blinded companions.

85. f. 63 b. Initial U. 'qui ne veut creire remeint avegle.' The convert in vain applies the pall to the eyes of one of his blinded countrymen, who refuses to believe in Christ.

86. f. 64 b. Initial C. (Inscription cut away.) A woman, probably the original owner of the book, kneels in prayer. Cf. nos. 91, 95, and 96.

87. f. 66. *Penitential Psalms*. Initial D. 'le prophete demaunde a davi un iugement de un riche hume qui aveit l. owales. un sen povre veisin n'aveit que une sule. le riche la ravi. queu iugement en serreit. dit davit mettre le vif en tere. dit le prophete vus l'estes.' David sits on r., a crimson sleeveless surcoat over his green tunic. Nathan stands on l. with uplifted finger and convicts him out of his own mouth (2 Sam. xii. 1-14). David's judgement that the offender should be buried alive is not found in the Biblical text. See pl. iv, d.

88. f. 67 b. Initial B. 'davi se mist en tere desque deu le repela.' David buried, by his own judgement, up to his middle, prays to God, and an angel stretches down from heaven to release him.

89. f. 69. Initial D. 'la cumenca les vii psalmes.' David, holding a scroll on which is his name DAVIT, prays to God, and composes the Penitential Psalms. Divine hand above.

90. f. 72. Initial M. 'disciplines.' David, clad only in crown, drawers, and stockings, but with cloak round his neck, bends forward from r. and receives chastisement from a priest in

<sup>1</sup> Compare Mr. Yates Thompson's Taymouth Horae, min. 279, and Fitzwilliam Museum MS. 20, min. 41-42. Both books are of the 14th cent. See *The Golden Legend*, Kelmscott Press ed., ii, p. 729.

<sup>2</sup> Taymouth Horae, no. 280.

<sup>3</sup> There is a good account of the whole incident in Vincent of Beauvais, *Spec. historiale*, viii, chaps. lxxv-vi, but the converted Jew there cures his companions with the palm-branch brought by Gabriel and carried by John before the bier.



dalmatic, who holds David's wrists in his left hand.<sup>1</sup> Behind David four other penitents awaiting their turn.

91. f. 75. Initial D. 'oreisuns.' A woman in prayer. Cf. nos. 86, 95, 96.

92. f. 78. Initial D. 'reclamer deu.' David in prayer.

93. f. 79. Initial D. 'suent requere.' David kneels in prayer.

94. f. 81. *Litany*. Initial K. 'deu merci e tuz sas sceinz.' Christ seated as judge, with right hand raised and book in left hand.

95. f. 87 b. *Collects*. Initial D. (No inscription.) A woman, probably the original owner of the book, standing in prayer. Divine hand above. Cf. nos. 86, 91, 96.

96. f. 88. Initial P. (No inscription.) The same woman falling down in prayer. Divine hand above.

97. f. 88 b. Initial D. (No inscription.) A man kneeling in prayer. He resembles the figure of W. de Brailes on ff. 43 and 47.

98. f. 90. *The Gradual Psalms*. Initial A. The Story of Susanna and the elders. 'ele clama deu en sa tribulaciun.' Susanna kneels in prayer. Divine hand above.

99. f. 90 b. Initial L. '..... st eie de deu.' Susanna is brought before the assembly. On l. a judge, perhaps her husband Joachim, sits with two others behind him. On r. Susanna stands with hands raised, denying the charge of the elders which had led to her being condemned to death.

100. f. 91 b. Initial L. '..... eu veat un des ..... i les asamina ..... dit quil les vit suz ..... nier.' On l. the judge and his two companions as in the last. On r. Daniel asks one of the elders under which tree he saw Susanna and the young man. He replies according to the English version 'Under a mastick tree', but the name of the tree, which has here been partly cut away, was apparently something else (? palmier, prunier).

101. f. 92 b. Initial A. '.....[quil les v]it suz un serizer.' The judge seated on l. as before, with two men behind him. One of these is Daniel, who questions the second elder in the absence of his companion. He

answers, 'Under a cherry-tree'. In our version it is 'an holm-tree'.

102. f. 93. Initial N. 'par lur buche sunt prove faus.' On l. the judge (or Daniel) seated with four persons behind him. On r. the two elders who are proved to have lied.

103. f. 94. Initial Q. 'pur fausse crime sunt ars.' The two elders are burnt in a large fire. Daniel thrusts at them with a pitchfork. The mode of death is not named in the Biblical text.

104. f. 95. Initial N. 'Susanna est delivre del faus crime.' Susanna, delivered from the false accusation, kneels and praises God. Divine hand above.

105. f. 96. Initial B. 'l'ame susanna vet a deu.' Susanna lies dead. Two angels raise her soul to heaven in a sheet.

106. f. 97 b. Initial D. The story of a chalice given by a burgess to the church of St. Laurence. 'un burgeis duna un chaliz a l'eglise scein laurenc.' The burgess is represented placing a large gold chalice on an altar.

107. f. 98. Initial D. 'ci mirt le burgeis.' The burgess lies dead.

108. f. 98 b. Initial M. '[l'angle] e le deable pleident [pur sun] ame.' St. Michael on l., the devil on r., disputing for the soul of the burgess standing naked between them.

109. f. 100 b. Initial E. 'une recluse vit une nuit le deable peiser sun pecche e l'angle sun benfet qui ne sufit mie.' A recluse looks out of a small window in a tower and sees the devil weighing the burgess's sins and the angel his good deeds, which are not enough to turn the scale.

110. f. 101. Initial E. 'la vint sein laurenz si geta le chaliz as benfez que le chaliz brusa.' St. Laurence, standing outside the initial, places the chalice in the scale with the good deeds, which are represented by the head of the burgess. Thus supplemented they outweigh the sins (apparently represented as sprouting bulbs) in the other scale, although the devil tries to draw it down below.

111. f. 101 b. Initial L. '[li an]gles la portent.' Two angels bear up the soul of the burgess in a sheet.

Italian binding of the 15th cent. The sides are beech-boards covered with crimson skin. There is no back. There were formerly five metal bosses on each side and a silk string with pin fastening. A star-shaped silver nail remains in the fragment of the strap.

Purchased from J. Rosenthal of Munich, 1906.

*Postscript.* The foregoing notice was written in 1906. Since then the writer has discovered two Psalters decorated by W. de Brailes. The first, of which a page is reproduced in the Burlington Fine Arts Club Catalogue of MSS.,

<sup>1</sup> Compare the illustration to the Forgiveness of Sins in a page devoted to the Apostles' Creed on f. 12 of the Arundel Psalter at the British Museum. Also f. 2 of Mr. Yates Thompson's Salvin Horae and ff. 14 b and 147 of Mr. Perrins's Gorleston Psalter.



1908, pl. 53, is MS. 322 in the library of New College, Oxford. It contains ten large and three small initials by Brailes, as well as many small initials by other hands. The second is a smaller volume in the writer's collection. It contains one page decorated by Brailes. The Kalendars of these books are in conflict with the Litanies, that of the first suggesting the neighbourhood of Winchester, while the Litany is of Christ Church, Canterbury, and that of the second indicating London, while the Litany is of Peterborough. The question as to where Brailes worked remains a mystery, although London would perhaps be the safest guess.

A fourth book decorated by Brailes was discovered by Mr. Perrins and purchased by him in 1915. It is a small Bible written under Dominican influence *circ.* 1250 (no. 5 in this Catalogue). Many of the initials were executed by him, though they are for the most part inferior to his work in the three other books.

S. C. C.

Jan. 21, 1917.

5

PL. VI, e-k

BIBLE: Vulgate version, preceded by Jerome's Epistle to Paulinus ('Frater Ambrosius', f. 2) and Prologue to the Pentateuch ('Desiderii mei', f. 4). No other prologues; but Job is followed (f. 176*b*) by the passage 'Iob quoque exemplum patientie—spes mea in sinu meo' (cf. MS. 53). Only the Psalter has a title, viz. 'Incipit liber psalmorum', but running-titles in the upper margins are given throughout. The order of the books is regular except that Acts follows Hebrews. The running-title of 2 Esdras is 'Neemias'; 3 Esdras is not included.

Between the Psalter and Proverbs is a Missal (f. 199), written across the page and not like the rest of the MS. in double columns. The only saint named in it is St. Dominic (f. 204), with an additional office for his Translation inserted in a different hand in the lower margin. He died in 1221, and his relics were translated in 1233. It is therefore possible that the MS., which is evidently of Dominican origin, was written between those dates; but he was not formally canonized until 1234, and it is probably somewhat later.

At the end (f. 406) are the Interpretations of Hebrew names [by Remigius of Auxerre], without title.

Thin vellum; ff. 440 (last three blank).  $6\frac{5}{8}$  in.  $\times$   $4\frac{5}{8}$  in. Double columns of 48 lines. XIII cent. (*circ.* 1240?). English. Collation, 1<sup>4</sup>, 2<sup>12</sup>–17<sup>12</sup>, 18<sup>10</sup>, 19<sup>12</sup>–37<sup>12</sup>, 38<sup>6</sup>. Sec. fol. 'et usum'. A very minute but perfectly clear hand; with initials, chapter-numbers, and running-titles in red and blue. The ordinary initials are very small and do not project beyond the line of text except in the Psalter, where they are larger and partially in the margin and are decorated with marginal penwork. The initials of books and those of the psalms as below, nos. 16–24, are generally about an inch square with marginal extensions, sometimes terminating in decorative panels, dragons, &c. They are in blue, pink, and red, and enclose well-drawn little figures or foliage on burnished gold grounds. Though they do not show so much vigour and invention, they have a resemblance to the work of W. de Brailes in MS. 4, and some at least appear



to be by his hand. In addition to the forty-eight historiated initials there is a single small detached miniature (no. 1 below). The subjects are:—

1. f. 4<sup>b</sup> (pl. vi, e). 1 $\frac{7}{8}$  in.  $\times$  1 $\frac{3}{8}$  in. End of prologue to Pentateuch. Under an arch, Moses (with two flames for horns) sits on *l.*, with a columnar desk on *r.*; he gazes up to *r.* at the divine hand in a cloud. Blue ground.

2. f. 5 (pl. vi, e). Genesis. Initial I full height of the page. On a gold ground within pointed ovals, the six days of Creation, viz. (1) The Deity with orb; (2) he stands over water; (3) he grasps the trunk of a tree; (4) he points up to the sun and moon; (5) he looks down on fish; and (6) he fashions a man. In the lower margin the Crucifixion with the Virgin and St. John. For the figure of Christ cf. MS. 4, ff. 27<sup>b</sup>, 47<sup>b</sup>.

3. f. 34<sup>b</sup>. Leviticus. The Deity on *l.* addresses Moses on *r.*

4. f. 44. Numbers. Same subject.

5. f. 57<sup>b</sup>. Deuteronomy. Moses on *l.* addresses Israelites (chiefly heads only) on *r.*

6. f. 69. Joshua. Joshua on *l.*, two Israelites on *r.*

7. f. 77. Judges. Samson rends the jaws of the lion.

In lower margin, a man, with hood, grasps the end of the initial.

8. f. 86<sup>b</sup>. 1 Kings (1 Samuel). Saul, with sword, crowned and enthroned.

9. f. 98. 2 Kings. Similar figure of David.

10. f. 117<sup>b</sup>. 4 Kings. Similar figure of Ahaziah.

Below the initial, a prostrate man.

11. f. 128. 1 Chronicles. A bearded patriarch, with long hair, sits facing *r.*

12. f. 137. 2 Chronicles. Solomon, with sword, crowned and enthroned.

13. f. 159<sup>b</sup>. Judith. She kneels to *r.*

14. f. 168<sup>b</sup> (pl. vi, f). Job. The Deity enthroned, with right hand raised; on *l.*, in margin, the devil addressing him (cf. the devil in MS. 4, f. 40<sup>b</sup>).

15. f. 176<sup>b</sup>. Psalter. David crowned sits to *r.*, playing a harp.

16. f. 180<sup>b</sup>. Ps. xxvi, *Dominus illuminatio*. David on *l.*, with the divine hand above, crowning him; prophet with book on *r.*

17. f. 183. Ps. xxxviii, *Dixi custodiam*. David seated, with hand over his mouth.

18. f. 184<sup>b</sup> (pl. vi, g). Ps. li, *Quid gloriaris*. David on *l.* slings a stone at Goliath.

In lower margin, two lions.

19. f. 185 (pl. vi, h). Ps. lii, *Dixit insipiens*. David seated, right hand on his knee, left raised to his head.

20. f. 187. Ps. lxviii, *Salvum me fac*. Above, the Deity, half-length; below, Jonah in the whale's mouth.

21. f. 189<sup>b</sup>. Ps. lxxx, *Exultate*. Jacob on *r.* wrestles with the angel.

22. f. 191<sup>b</sup>. Ps. xcvi, *Cantate*. Three chanters at a lectern to *r.*

23. f. 192. Ps. ci, *Dom. exaudi*. David, half-length, praying to *r.* Very small.

24. f. 194. Ps. cix, *Dixit dominus*. Christ enthroned, blessing, with book.

25. f. 208. Proverbs. Solomon enthroned, with crown and sceptre.

26. f. 217. Song of Solomon. Two women embracing.

27. f. 218<sup>b</sup>. Wisdom. Solomon enthroned, with crown and sword.

28. f. 223<sup>b</sup>. Ecclesiasticus. Same subject.

29. f. 237. Isaiah. He sleeps to *l.*; the Deity, in a cloud above, holds his arm and addresses him.

30. f. 251<sup>b</sup>. Jeremiah. He sits, facing *r.*, with book.

31. f. 269. Lamentations. Jeremiah sits, facing *r.*, weeping.

32. f. 270<sup>b</sup>. Baruch. He sits at a desk to *r.*, writing. Below, in margin, Jeremiah, half-length, addresses him.

33. Ezekiel. He stands, with right hand extended, in the left a book.

34. f. 289 (pl. vi, i). Daniel. He stands, with hands raised in prayer to *r.*, in a palisaded enclosure, over the top of which the heads of six lions appear. Above, the divine hand.

35. f. 295<sup>b</sup>. Hosea. He gazes up to *r.*, where the divine hand appears in a cloud.

36. f. 297<sup>b</sup>. Joel. Same subject, slightly modified.

37. f. 298<sup>b</sup> (pl. vi, k). Amos. He stands meditating.

38. f. 300. Obadiah. He reclines to *l.*, with head on hand, sleeping.

39. f. 300<sup>b</sup>. Jonah. He emerges from the whale's mouth. Above, the divine hand.

40. f. 302<sup>b</sup>. Habakkuk. He stands, with book, gazing up at a cloud.

41. f. 307<sup>b</sup>. 1 Maccabees. Two men in armour. There is no miniature at the beginning of the New Testament, and the initials of the Gospels (ff. 325<sup>b</sup>, 336, 343, 354<sup>b</sup>) and of most of the other books are merely decorative.

42. f. 363<sup>b</sup>. Romans. Saul falls from his horse.

43. f. 375<sup>b</sup>. Ephesians. St. Paul seated, with drawn sword.

44. f. 397<sup>b</sup>. 1 Peter. He stands, facing *r.*, tonsured, with key and book.

45. f. 399<sup>b</sup>. 1 John. He stands, facing *r.*, with book.

46. f. 400<sup>b</sup>. 2 John. Above, St. John, half-length, with scroll, facing *l.* Below, four disciples listening.

47. f. 400<sup>b</sup>. 3 John. Same subject, but he faces *r.*



48. f. 400<sup>b</sup>. Jude. He stands, facing *r.*, writing on a long scroll hanging over a desk preaching. on *r.*  
 49. f. 401. Apocalypse. St. John sits

Binding of thick boards covered with brown leather (Flemish, 17th cent.): a tooled panel with vases of flowers at the corners, and in the centre an oval stamp of the Virgin and Child surrounded by the inscription SODAL[ITAS] IMMAC[VLATAE] CONCEPT[IONIS] D[OMINAE] V[IRGINIS] M[ARIAE] ANTVERP[ISIENSIS]. Brass clasps. Gilt edges.

Purchased from Olschki, of Florence, 1915. An early owner's name, 'Liber hic pertinet michi b . . . . .', at the end of the Apocalypse (f. 406) has been erased past recall. Another inscription (15th cent.) on f. 438<sup>b</sup>, also erased, can be read, 'Dominus iohannes linden prior domus huius concessit michi fratri nycolao boheler hunc librum'. The same owner's name, 'Frater nycolaus boheler de spira (Speyer in Rhenish Bavaria) professus monachus, granarius (?) eiusdem', appears on f. 440<sup>b</sup>, together with another erased inscription. On f. 1 'Sodal[itati] Concept. Immac. B. Virg. gall[icae] Antuerp. 1647 D[ono] D[edit] Isabella Fernandez'. Inside the cover a recent book-plate of arms (by Stern, Paris) of Alfred Pfeiffer, and label with monogram A. P. and number 1823.

## 6

## PL. VII

BIBLE: Vulgate version, preceded by Jerome's Epistle to Paulinus ('Frater Ambrosius'), here entitled 'Prologus beati Ieronimi presb. in bibliothecam'. As will be seen below in the descriptions of the initials, the order of the books is most irregular, and 3 Esdras and Baruch are omitted. Many of the books also are without their usual prologues, and the MS. appears to have been written before the text as revised by the University of Paris in the 13th cent. had become generally established. The first three books are preceded by tables of 'capitula' (Gen. 80, Exod. 94, Levit. 167). That of Genesis ends with the rubric, 'Expliciunt capitula secundum S. Geronimum presb. in libro sequentis Genesis, sed non ita distinguntur secundum doctores modernos theologie sicut infra apparebit notatum in marginibus'. The modern chapter-numbers (due to Stephen Langton) are accordingly given in the margins throughout. In the New Testament (except in Acts) they are the only marks of division, the text being written continuously without any chapter-initials. Ecclesiasticus, ch. li, is followed, without break, by the Prayer of Solomon (f. 167<sup>b</sup>). Daniel ends (f. 232<sup>b</sup>) with the penultimate verse, xiv. 41, 'coram eo' (as in Brit. Mus. Roy. MS. 1 C. 1, and below, MSS. 8, 29, and elsewhere), but the last verse is added in the margin. The Apocalypse ends with the rubric 'Explicit liber totius diuine legis'; after which follow (f. 383<sup>b</sup>) the 'Interpretationes Hebreorum nominum secundum Remigium' [of Auxerre], and (f. 420<sup>b</sup>) 'Materia euangeliorum', i. e. tables of chapters (Matt. 28), beg. 'De genealogia domini' and ending imperfectly (in Mark) 'De hoc quod discipuli non ieiunant'.

On an inserted leaf (f. i) is a list of books in the Bible in a 15th cent. hand, with references to a foliation in the same hand on the *verso* of each leaf; followed (f. i<sup>b</sup>) by the prologue to Ecclesiastes, beg. 'Memini me', omitted by the original scribe, as shown by a rubric (f. 147<sup>b</sup>).



Vellum; ff. i+420.  $11\frac{3}{8}$  in.  $\times$   $7\frac{1}{2}$  in. Double columns of 53-55 lines. XIII cent. (*circ.* 1240?). English. Collation, fly-leaf,  $1^{10}$ - $18^{10}$ ,  $19^4$ ,  $20^8$ - $23^8$ ,  $24^{12}$ - $42^{12}$ ; numbered at the foot of the last page, with catchwords. Sec. fol. 'Non posse ingredi'. The text is in several hands, all more or less minute and varying in neatness and regularity. The ink also varies in colour in different parts. There is very little, if any, change of hand until f. 210 *b*, col. 2, except on ff. 185, 192. These two leaves (first and last of a gathering) are written in a specially neat hand, which occurs nowhere else. By mistake the line which should have been the last on f. 185 *b* was made the first on f. 192; but it has been deleted and rewritten in its right place by the corrector. Chapter-initials, where found, are alternately red and blue with penwork decoration in the same colours reversed; running-titles and chapter-numbers in alternate red and blue capitals.

The initials of books and prologues (110 in all) are exquisite examples of 13th cent. English art. The majority are historiated; the rest contain delicately painted foliage, dragons and other monsters, or decorative subjects unconnected with the text. Within the initials the ground is of richly burnished gold; externally it is of gold or colour, either plain or diapered, often with an outer edging of green or faint yellow. In the historiated initials, which vary considerably in size, and are by more than one hand, the figures are admirably drawn, with features slightly tinted; and the colouring throughout (blue, pink, green, orange-red, &c.) is soft and harmonious. The subjects are:—

1. f. 1. Prologue. Jerome, nimbed, seated before a columnar desk on *r.*, with pen and knife; his head is turned towards an angel with scroll in *l.* upper corner.

2. f. 3. Prol. to Pentateuch ('Desiderii mei'). Foliage, in which are two small lions.

3. f. 4 *b*. Genesis. Initial I  $9\frac{1}{4}$  in. high, with cross-piece at top and bottom. On a gold ground edged with blue seven pink roundels, in which the Creator appears (1) seated, holding an orb; (2) separating land and water; (3) standing between two trees; (4) with one hand raised to the sun and holding the moon in the other; (5) creating fish, &c.; (6) creating Adam; (7) seated as before. Between the roundels are six other scenes, viz. (8) the Creator addressing Adam and Eve, the Tree between them; (9) the Fall, serpent red; (10) the Expulsion, Adam and Eve wearing fig-leaves; (11) Adam digging and Eve spinning, both wearing loin-cloths; (12) the birth of Cain, Eve reclining, Adam on *r.* holding up the swathed infant; (13) the murder of Abel, Cain on *r.* brandishing a jaw-bone, Abel on *l.* with hands raised in supplication. In the upper cross-piece, two cherubim in roundels, between which are two angels. In the lower cross-piece, Adam and Eve seated, naked, on a rock in one roundel, and a cherubin between two angels in another; between these roundels a group of angels drawn upside down so as to front the Creator in the lowest roundel on the shaft. The ground in all cases is of burnished gold.

4. f. 22 *b* (pl. VII, a). Exodus. Moses rides on a white mule to *r.* A youth at the mule's head points out the way, and Israelites follow.

5. f. 37 *b*. Leviticus. Moses, nimbed, on *l.*, holds the (green) Table of the Law in his left hand, which is under his mantle. The Deity, with cross-nimbus, on *r.* holds a scroll. The

right hand of each is raised with extended forefinger.

6. f. 47 *b*. Numbers. Figures as in no. 5, but Moses holds a scroll and the Deity (plain nimbus) a book.

7. f. 60 *b*. Deuteronomy. Moses, horned and nimbed, holding a rod and the Table of the Law, leads the Israelites through the Red Sea to *r.*

8. f. 71. Joshua; with prol. (f. 70 *b*, 'Tandem finito'). In init. of prol., a knight in link-mail drives his sword through a crowned lion. In init. of text, death of Moses: he reclines on a couch, head (horned) to *l.*; on the farther side eight Israelites mourning, one of whom bends over him.

9. f. 77 *b* (pl. VII, b). Judges. Death of Joshua: he reclines on a couch, head to *r.*; on the farther side Israelites mourning, one with outstretched arms.

In the foliated base of the initial is a stag pursued by two hounds and a horseman blowing a horn, all most daintily drawn.

10. f. 85. Ruth. Above, Elimelech with scrip and iron-shod staff; below, Naomi and their two sons with similar staves, all walking to *l.*

11. f. 86 *b*. 1 Kings (1 Samuel); with prol. (f. 86, 'Viginti duas'). In init. of prol., winged dragon with human head to *r.* In init. of text, Eli, sitting up in bed, addresses Samuel, standing at the foot of the bed on *r.*; below, the Deity on *l.* calls Samuel, sleeping on *r.*

12. f. 96 *b*. 2 Kings. Above, Saul, in mail, crowned, falls on his sword to *l.*; the Amalekite on *r.* pushes him from behind. Below, the Amalekite on *l.* addresses David seated, with harp, on *r.*

13. f. 104. 3 Kings. David, crowned, lies propped up in bed, head to *l.* On the farther side stands Abishag with a group of seven men, one of whom points to her.



14. f. 113 *b*. 4 Kings. Ahaziah sits up on a couch, head to *r*. Behind him an angel, and at the foot of the couch a devil (Beelzebub).

15. f. 123. 1 Chronicles; with two prologues (f. 122 *b*, 'Si Septuaginta', and 'Quomodo Gregorum'). In init. of prol., foliage and dragon. In init. of text, ten seated figures (patriarchs).

16. f. 131 *b*. 2 Chronicles. Solomon, crowned, with a group of men behind him, on *r*. kneels before an altar on *l*, over which hangs a lamp.

17. f. 141 *b*. Proverbs. Solomon, seated on *l*, holds up a birch and with his left hand grasps the wrist of a tonsured man before him, wearing only drawers and shoes. Behind the latter are five tonsured youths, some kneeling, one holding an open book.

Ch. xxv (f. 146 *b*) has a foliated initial.

18. f. 147 *b*. Ecclesiastes. Solomon, crowned, with blue mantle lined with ermine, holding a scroll and sceptre.

19. f. 150. Song of Solomon. In centre, a draped altar. On *l*, Christ with hand raised. On *r*, a woman (the Church), with banner in her left hand, places a large chalice on the altar.

20. f. 151. Wisdom; with prol. ('Liber sapientie'). In init. of prol., foliage. In init. of text, Solomon, crowned, with scroll, addresses five men on *r*.

21. f. 155 *b*. Ecclesiasticus. A bearded man, nimbed, with scroll, seated. Behind him, on *r*. an angel, on *l*. a youth, both apparently speaking.

22. f. 168. Job. He sits, half-naked, on a dunghill on *l*, with head turned away from five friends standing on *r*.

23. f. 175 *b* (pl. VII, c). Tobit; with prol. ('Mirari non desino'). In init. of prol., a centaur shooting behind him to *r*. In init. of text, on *l*. Tobit sits up in bed, with a swallow above; on *r*. Tobias, with Raphael behind him, anoints his father's eyes. Below, Tobias, with Raphael and the dog, is about to cut the gall from the fish, taken from water on *l*.

24. f. 178 *b*. Judith. Holofernes, crowned, lies on a bed to *r*. in a tent. Judith grasps his crown and severs his head with a sword.

25. f. 182 *b*. Esther; with prol. ('Librum Hester'). In init. of prol., a naked man riding a long-necked beast (camel?) to *r*. In init. of text, an elongated dragon.

26. f. 186 *b*. 1 Esdras; with prol. (f. 186, 'Utrum difficilius'). In init. of prol., a winged monster with human head bitten in the chest by a wingless dragon. In init. of text, a dragon with human head at end of its tail.

27. f. 189 *b*. 2 Esdras (Nehemiah). A dragon, with tonsured human head.

28. f. 194. 1 Maccabees; with prol. ('M. libri duo'). In init. of prol., two dragons inter-

twined. In init. of text, six men in link-mail with lances riding to *l*.

29. f. 203. 2 Maccabees. A nimbed man with scroll seated on *l*. addresses a messenger on *r*, who carries a club over his left shoulder.

30. f. 209 *b* (pl. VII, d). Ezekiel; with prol. (f. 209, 'Ihezechiel propheta'). In init. of prol., foliage and a dragon. In init. of text, E. lies in bed to *r*, with a river on *l*; above him in clouds the Deity, half-length, between the four creatures with faces of man, lion, ox, and eagle.

31. f. 226. Daniel; with prol. (f. 225 *b*, 'D. prophetam'). In init. of prol., a man-harpy. In init. of text, Daniel stands, with lions round him, in a vaulted prison open in front. Habakkuk, nimbed, on *l*. gives him a loaf, holding a pitcher in the other hand. An angel in a cloud above on *r*. touches their heads.

32. f. 233. Isaiah; with prol. ('Nemo cum'). In init. of prol., an ass sitting up on its haunches licks the end of its tail. In init. of text, Isaiah bound to a column is sawn asunder by two men.

33. f. 249. Jeremiah; with prol. ('Hec interpretatio'). In init. of prol., a dragon biting its own wing. In init. of text, the Deity with book on *l*, his right hand raised; Jeremiah on *r*; between them the 'seething pot' with flames in and round it.

34. f. 267. Lamentations. Jeremiah, nimbed, sits lamenting; buildings on *r*.

35. f. 269. Prol. to Minor Prophets ('Non idem ordo'). A horned owl.

36. f. 269. Hosea. He holds Gomer's left arm and turns round towards an angel with scroll in a cloud above on *l*.

37. f. 271. Joel. The Deity with scroll on *l*. addresses Joel with scroll, behind whom are three others, on *r*.

38. f. 272. Amos. He is tending sheep; above on *r*. an angel with scroll in a cloud.

39. f. 273 *b*. Obadiah. The Deity with scroll on *l*. addresses O. with scroll on *r*.

40. f. 274. Jonah. A boat with three men, one of whom casts Jonah head-foremost into the mouth of the whale.

41. f. 274 *b*. Micah. M., nimbed, with scroll on *l*. addresses four men on *r*.

42. f. 276. Nahum. N., nimbed, with scroll on *r*; a city on *l*.

43. f. 276 *b*. Habakkuk. H., nimbed, sits on a bench on *l*; an angel in a cloud above on *r*.

44. f. 277. Zephaniah. The Deity with scroll on *l*; Z. on *r*.

45. f. 277 *b*. Haggai. Dragons, &c.

46. f. 278. Zechariah. As in no. 45.

47. f. 280 *b*. Malachi. M., nimbed, on *l*. before a draped altar, over which hangs a lamp; five men on *r*, one of whom places a lamb on the altar.

48. f. 282. Psalter; with two prologues



(f. 281 *b*, 'David fil. Iesse' and 'Psalterium dudum'). In init. of prol., foliage and birds, and an ape in a red cloak. In init. of Ps. i, David, as a child, slings at Goliath, in link-mail with surcoat, who thrusts at him with a spear. Below, David, crowned, sits playing a harp, a man on *l*. plays a viol, and another on *r*. blows a horn and rings a hand-bell.

49. f. 285. Ps. xxvi, *Dom. illuminatio*. A king, crowned, with sceptre, on *l*. (this figure properly should be the Deity). A youth (David) kneeling before him on *r*. points to his eyes.

50. f. 287. Ps. xxxviii, *Dixi custodiam*. The Deity with scroll on *l*. David kneeling on *r*. points to his tongue.

51. f. 289. Ps. lii, *Dixit insipiens*. The Deity with scroll on *l*. Man with club moves to *r*. and looks back scornfully.

52. f. 290 *b*. Ps. lxviii, *Salvum me fac*. Above, the Deity, half-length, in a cloud. Below, David, nimbed, fully clothed, in water, with hands raised in prayer.

53. f. 293. Ps. lxxx, *Exultate*. Above, the Deity, as in no. 52. Below, David kneeling in prayer.

54. f. 295. Ps. xcvi, *Cantate*. Man on *l*. plays a viol, another on *r*. blows a horn and rings a hand-bell (cf. no. 48).

55. f. 297 *b*. Ps. cix, *Dixit Dominus*. The Father and Son seated on a bench; the Holy Dove descends between them.

56. f. 302. Jerome's prologue to the Gospels ('Novum opus'). Foliage and dragon.

57. f. 303 *b*. Matthew; with prol. (f. 303, 'Matheus ex Iudea'). The Virgin, crowned, seated with the swathed Infant on her left arm, and a fleur-de-lis in her right hand.

58. f. 314. Mark; with prol. ('M. euuangelista'). In init. of prol., he sits writing at a columnar desk on *r*. and looks round at an angel with scroll in a cloud above on *l*. In init. of text, foliage and dragon.

59. f. 321. Luke; with prol. (f. 320 *b*, 'Lucas Syrus'). Init. of prol. foliated. Init. of text like no. 58, prol., but the angel has no scroll.

60. f. 332 *b*. John; with prol. (f. 332, 'Hic est Ioh.'). Init. of prol. like no. 58, but larger. Init. of text, full height of column, foliated.

61. f. 340 *b*. Acts; with prol. ('Lucas An-

thiocensis'). Peter (?), nimbed, with scroll on *l*. addresses five men on *r*.

62. f. 351 *b*. Prol. 'in epistolas canonicas' ('Non est ita'). Man with club and horn, two hounds, and a rabbit, among foliage.

63. f. 352. James. Dragon and foliage.

64, 65. ff. 353, 354. 1 and 2 Peter. Christ on *l*. gives two large keys to Peter, tonsured, on *r*.; and a fine dragon-S.

66-68. ff. 355, 356. 1-3 John. Like no. 58, &c., but the writer is not looking round; dragon and foliage.

69. f. 356. Jude. Decorative initial.

70. f. 356 *b*. Romans. Paul on *l*. addresses a youth, nimbed, on *r*.

71. f. 360 *b*. 1 Corinthians; with prol. ('Corinthii sunt Achai[c]i'). In init. of prol., a griffin. In init. of text, Paul with sword on *l*, an Apostle with scroll on *r*.

72. f. 364 *b*. 2 Corinthians; with prol. ('Post actam'). Paul on *l*, an Apostle on *r*, both with scrolls.

73. f. 367. Galatians; with prol. ('Galathe sunt Greci'). Like no. 72; but the divine hand appears in a cloud above.

74. f. 368. Ephesians; with prol. ('Ephesii sunt Asiani'). Paul from a window of his prison on *l*. gives a scroll to a man, nimbed, on *r*.

75. f. 369 *b*. Philippians. Like no. 74, but the man on *r*. is not nimbed.

76. f. 370 *b*. 1 Thessalonians. Foliage and dragon.

77. f. 371 *b*. Colossians. A nude man to the waist ending in two lions, whose tails he grasps.

78. f. 372. 2 Thessalonians. Foliage.

79. f. 372 *b*. 1 Timothy. Dragon-monster, with eagle on its back pecking its wing.

80. f. 373 *b*. 2 Timothy. Paul with book on *l*. gives a scroll to a youth with staff on *r*.

81. f. 374 *b*. Titus. Paul with book on *r*. addresses five men on *l*.

82. f. 375. Philemon. Paul with book on *l*. addresses six men on *r*.

83. f. 375. Hebrews. Paul with book on *l*.; Christ with book on *r*.

84. f. 378 *b*. Apocalypse. Like no. 66, but larger.

85. f. 383 *b*. Hebrew names. Foliage and dragon.

Modern binding of brown morocco by H. Stamper, with panel, &c., in blind tooling, and gilt edges.

Belonged to John Ruskin (book-label) and purchased from his representatives in 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 100).



NEW TESTAMENT, followed by the Sapiential Books: Vulgate version:—

1. Matthew, with 'argumentum' beg. 'Matheus ex Iudea'. f. 1;—Mark, with 'prologus' beg. 'Marchus euangelista'. f. 36 *b*;—Luke, with 'argumentum' beg. 'Luchas Sirus natione'. f. 60;—John, with 'prologus' beg. 'Hic est Iohannes'. f. 99 *b*;—Acts, with 'prephatio' beg. 'Lucas natione Sirus cuius laus'. f. 129;—Catholic Epistles, with 'prologus' beg. 'Non ita ordo est'. Ending 'Expliciunt epistole .vii. canonice'. f. 164 *b*;—Romans, with arg. (a) 'Epistole Pauli ad Rom. causa hec est', (b) 'Primum queritur quare', (c) 'Romani sunt in partibus Italie'. f. 180;—1 Corinthians, with arg. 'Corinthe sunt Acaici'. Owing to loss of a leaf after f. 207, ends in ch. xv. 50, 'neque corruptio incorrupte[lam]'. f. 195 *b*;—2 Corinthians, wanting arg. and ch. i. 1, 'Paulus—voluntatem'. f. 208;—Galatians, with arg. 'Galate sunt Greci'. f. 216;—Ephesians, with arg. 'Ephesii sunt Asiani'. f. 220 *b*;—Philippians, with arg. 'Philippenses sunt Macedones'. f. 225;—Colossians, with arg. 'Col. et hii sunt Laodicensenses'. f. 228 *b*;—1 Thessalonians, with arg. 'Tes. sunt Macedones'. f. 231 *b*;—2 Thessalonians, with arg. 'Ad Tes. secundam scribit'. f. 234 *b*;—1 Timothy, with arg. 'Tim. instruit'. f. 236;—2 Timothy, with arg. 'Item Tim. scribit'. f. 239 *b*;—Titus, with arg. 'T. commonefacit'. f. 242;—Philemon, with arg. 'P. familiares'. f. 244;—Hebrews, with arg. 'In primis dicendum est'. f. 244 *b*;—Apocalypse, with 'prephatio' beg. 'Ioh. apostolus et euangelista'. f. 255. Ends on f. 271, col. 1, the rest of the leaf being blank.

2. The Sapiential Books begin a new quire and are in a different hand. They comprise Proverbs, with prol. 'Iungat epistola'. f. 272;—Ecclesiastes, with prol. 'Memini me'. f. 285;—Song of Solomon. f. 290;—Wisdom, with prol. 'Liber Sapientie apud Hebreos'. f. 292;—Ecclesiasticus, with prol. 'Multorum nobis'. f. 301 *b*.

Vellum; ff. 325.  $6\frac{5}{8}$  in.  $\times$   $4\frac{1}{2}$  in. Double columns of 30 lines in the New Testament, and of 36 from f. 272 onwards. XIII cent. English. Collation, 1<sup>8</sup>–34<sup>8</sup> (26 has lost its last leaf, after f. 207), with catchwords; Sapiential Books, 1<sup>10</sup>, 2<sup>12</sup>, 3<sup>14</sup>, 4<sup>10</sup>, 5<sup>8</sup>. The New Testament is written in a small, neat, clear hand with wide margins, the text being divided into paragraphs, each with an initial of burnished gold on a ground alternately blue and pink relieved with white. A large initial to each book, on the right of which, completing the width of the column, is a panel containing the rest of the first word, and in some cases another word or more following, in gold capitals on horizontal bands of blue and pink. These initials are harmoniously coloured blue, red, green, salmon-pink, and buff, and are usually composed of plait-work and conventional foliage, with gold in the interstices, an outer ground of blue or pink, and a narrow edging of colour (chiefly green or red) or gold. See pl. VIII, a (Romans, f. 182 *b*). Sometimes a dragon with folded wings is at the base of the letter. Similar initials, but smaller and (except in St. Mark) without the adjoining panel, are at the beginning of most of the prologues. The initials of the Gospels and the Apocalypse contain well-executed miniatures on gold grounds, the colours used being almost exclusively blue and pale brown. The subjects are:—

1. f. 1 *b*. In initial L, St. Matthew, with pen and scroll, sits at a desk with face upturned towards his symbol, an angel, whose head and

arm appear in clouds on *l*. Above, Christ, half-length, with book, in the act of blessing.

2. f. 37. In init. I, St. Mark, with scroll,



stands looking upwards to the head of an ox (symbol of St. Luke) above on *r.*

3. f. 61. In init. Q, St. Luke sits at a desk, holding an erasing knife, with a scroll inscribed 'Lucas'. Above, on *l.* the nimbed head of a lion (symbol of St. Mark), and on *r.* the nimbed head and arm of an angel dictating.

4. f. 100 *b*. In init. I, St. John sits holding an erasing knife and supporting on his knees a desk, on which is a scroll inscribed 'S. Ioh.'

He looks upwards to an angel descending on *r.*, with wings and legs partly outside the border of the initial.

5. f. 255 *b* (pl. VIII, b). In init. A of 'Apokalypsis', St. John sits, apparently on the ground, writing on a scroll inscribed 'S. Iohannes'. His face is turned round towards an angel above on *l.*, who empties a vial. The letter is formed by two attenuated dragons without legs.

The Sapiential Books are written in a still smaller and more compressed hand, and the text is not broken up into paragraphs. Chapter-initials in gold on blue and pink grounds; larger initials of books and prologues in blue, pink, and occasionally red, on burnished gold grounds. The latter are quite different from those in the New Testament and of a commoner type, and no doubt the two parts of the MS. were originally distinct. They must, however, have been united at an early period, for the running-titles and chapter-numbers appear to be in the same hand throughout.

The present binding is German (see below), but it is much later than the MS., and there is nothing either in the script or decoration that suggests a German origin. The Sapiential Books have an English look, and, notwithstanding differences of style, the New Testament was also probably written and illuminated in this country. Though less highly finished, it evidently belongs to the same school as a beautiful 13th cent. Bible in the British Museum, Add. MS. 15452, several initials from which are reproduced in colour in *Illuminated MSS. in the British Museum*, 1903, pl. xxi, and it is unfortunate that the provenance of both MSS. is equally uncertain.

Well-preserved binding of stamped white pigskin (German, end of 15th cent.). A central panel of three vertical roll-stamps, the middle one of foliage only, the others of foliage and roses; the former stamp repeated as a border with four deeply impressed lines on each side of it, and at the corners circular stamps, those on the upper cover bearing a dog and those on the lower cover a stag. Along the extreme edge is a second narrower border of small quatrefoils in lozenges, with rose-stamps at the outer corners. These stamps appear again on the back, together with sprigs of foliage, smaller roses, and at top and bottom a row of lozenges bearing a lion rampant, with small trefoils in the spaces between them. Brass clasps and fittings, worked in foliated and other patterns. One of the two clasps (which were nailed to leather thongs) is missing. 'Nouū Testamētū' is inscribed (15th cent.) on the fore-edge.

Purchased at Sotheby's, Dec. 9, 1904, lot 672. Inside the cover a 15th cent. inscription beg. 'Liber iste' (?), but it has been carefully erased and is now illegible. Under it in the same hand is a full list of contents. Inside the other cover are four hexameters explanatory of the Eusebian Canons, beg. 'Quatuor est primus: primis tribus alter opimus'. These lines are followed by a further explanation in prose, and references to the parallel passages are inserted in the margins throughout the Gospels. The first fly-leaf, in addition to some scribbling in German, bears the inscription 'Ex liberalitate honesti domini Iohannis Montis Mariæ alias Falck Henricus Virsensis Smeitz factus sum possessor Anno 1570 ipso die Sancti Nicolai episcopi' (Dec. 6). Mons Mariæ was no doubt one of several places in Germany called Marienberg.

BIBLE: Vulgate version, preceded by Jerome's Epistle to Paulinus. The order of the books is regular, except that Acts follows the Pauline Epistles. Nehemiah (= 2 Esdras) is so entitled, and 3 Esdras, which follows, is called 'Liber secundus Esdre' (f. 155 *b*). Daniel ends 'coram eo' (cf. MS. 6). At the end of



the Psalms (f. 200) the *initia* of the Old Testament Canticles are given, together with references. The prayer of Manasses, with the rubric 'Oratio secundi libri Paralipomenon', is written after the Apocalypse (f. 411), a marginal note to that effect being given on f. 147 at the end of 2 Chronicles.

The prologues are mostly as usual. There are none to 2 Chronicles, the Psalms, Ecclesiasticus, and Wisdom. Job has two ('Cogor per singulos' and 'Si aut fiscellam'); Joel two ('S. Iohel apud Hebreos' and 'Iohel fil. Fathuel'); Amos three ('Ozias rex', 'Amos propheta et rusticus', and 'Hic Amos'); Jonah two ('S. Ionam Hebrei' and 'I. columba'); and 1 Maccabees, besides the prologue 'Machab. libri', is preceded by the two Epistles of Rabanus Maurus beg. 'Cum sim promptus' and 'Memini me in palatio' (Migne, *Patr. Lat.* cix. 1125). Matthew also has two prologues ('M. ex Iudea' and 'M. cum primo predicasset'), the second being from Walafridus Strabo (Migne, *Patr. Lat.* cxiv. 63); and that of Luke ('Lucas Syrus') follows his own prologue ('Quoniam quidem'). The Catholic Epistles have only the general prologue ('Non ita est ordo'), and that of the Apocalypse begins 'Omnes qui pie', by Gilbert de la Porrée.

A list of books of the Bible is given in a 15th cent. hand on a fly-leaf, followed by *Memoriae technicae* on the *verso*.

Vellum (very thin); ff. 2 + 411 + 1.  $5\frac{1}{2}$  in.  $\times$   $3\frac{5}{8}$  in. Double columns of 54 lines. XIII cent. (second half). English. Collation, a<sup>2</sup>, 1<sup>16</sup>–11<sup>16</sup>, 12<sup>4</sup>, 13<sup>16</sup>–26<sup>16</sup>, 27<sup>7</sup>. Sec. fol. 'redit et virgo'. Very minute and compressed script by more than one hand, generally in deep black ink; capitals in the text mostly touched with red, less often with yellow. Initials of chapters are alternately in red and blue with penwork decoration, and those of prologues are mostly similar, but larger and more elaborately decorated. Initials of books are in blue, pink, and red (sometimes oxidized), heightened with white. No gold is used. Except the first two, they are all merely decorative, containing foliage, lions, dogs, dragons, &c., and some (e.g. ff. 96 b, 126, 160) are excellent of their kind. In the initial of the General Prologue (f. 1), which is much rubbed, a monk (Jerome) is seated writing, and the prologue of Genesis (f. 3 b) contains an elongated figure of Christ in the act of benediction, holding a book. He stands on a dragon, below which are three lions (cf. Ps. xci. 13). This is an unusual subject for Genesis. On f. 180 b, on a blank half-column before the Psalms, is a beautiful little miniature ( $1\frac{5}{8}$  in.  $\times$   $1\frac{1}{4}$  in.) of the Crucifixion with the Virgin and St. John, and the sun and moon above (pl. VIII, c).

Binding of green morocco tooled (by Hering, middle 19th cent.). Gilt edges.

Purchased from Robson and Co., 1902. Previously belonged to John Ruskin (book-label), who made some brief notes on a fly-leaf at the end concerning nine of the initials.

## 9

## PL. IX

PSALTER, in Latin; with the commentary of Petrus Lombardus (Migne, *Patr. Lat.* cxc. 61), beg. 'Beatus cui omnia optata succedunt'. No preface.

Vellum; ff. 258 (last blank).  $15\frac{3}{4}$  in.  $\times$   $10\frac{1}{4}$  in. (text only  $8\frac{1}{2}$  in.  $\times$  5 in.). 58 ruled lines on a page, two of which are used for each line of the Psalter; double columns. XIII cent. (middle). English. Collation, 1<sup>10</sup>, 2<sup>8</sup>–32<sup>8</sup>, 33<sup>10</sup> (wanting 9, 10, blank); with catchwords. Sec. fol. 'qui uite'. The psalms written in a rather large hand, the commentary in a much smaller hand and more compressed; both in deep black ink. Psalm-initials on pink panels in burnished gold filled in with blue patterned in white; verse-initials in blue, those of the comment on each



verse in red. Ten psalms, as below, have larger historiated initials the width of a column, the subjects being finely painted on a burnished gold ground. The exterior ground is blue or pink with a panel of the other colour on the right containing the opening words of the psalm in gold capitals. These initials are:—

1. f. 1. Ps. i, *Beatus vir*. Fine interlaced B with tiny lions in the spiral extremities, enclosing a Jesse-tree, with David, the Virgin and Christ, and two prophets on either side. On a blue diapered ground edged with gold and green ( $3\frac{7}{8}$  in.  $\times$  3 in.). See pl. ix, a.

2. f. 43. Ps. xxvi, *Dominus illuminatio*. Samuel on *l.* anointing David; another figure on *r.* pointing upwards.

3. f. 69 *b.* Ps. xxxviii, *Dixi custodiam*. Judgement of Solomon. On *l.* a king seated, cross-legged, holding a sword; on *r.* two women, one carrying a child (not an infant).

At the extremity of the initial a lion and dog.

4. f. 91. Ps. li, *Quid gloriaris*. Doeg beheading one of the priests of Nob, whom he holds by the hair; four severed heads above on *r.*

Dragon and lions in the tail of the letter.

5. f. 92 *b.* Ps. lii, *Dixit insipiens*. Christ on *r.* on a mountain, holding a blank scroll;

the devil below on *l.* addressing him.

A cat seated on a lion and playing a viol at the extremity of the letter.

6. f. 117 *b.* Ps. lxxviii, *Salvum me fac*. Above, Jonah thrown from a boat into the sea; below, Jonah seated on the whale.

A fine human head at the upper end of the S.

7. f. 145 *b.* Ps. lxxx, *Exultate*. Jacob wrestling with the angel.

8. f. 170. Ps. xcvi, *Cantate*. Angel, with blank scroll, addressing three shepherds on *r.*

Two human heads at the ends of the C.

9. f. 173. Ps. ci, *Domine exaudi*. On *l.* a woman seated, holding up a cup (the woman of Samaria); on *r.* Christ addressing her.

10. f. 192 *b.* Ps. cix, *Dixit Dominus*. The Trinity: the Father seated, his right hand raised in benediction, in the left a book; the crucified Son between his knees; the Holy Dove on *r.* See pl. ix, b.

The canticle *Confitebor* (f. 251) has a beautiful decorative initial on a blue panel 2 in. square, with a fine human head at each extremity. See pl. ix, c.

Binding of brown morocco (modern) with extensive blind-tooling, and bevelled edges. Five studs on each side have been removed.

Purchased at Sotheby's, Mar. 7, 1913 (Brooke sale, lot 11). Book-plate of arms of Sir Thomas Brooke, Bart. (d. 1908); and signature of W. Ingham Brooke, Barford Rectory, Warwick, 1908. In the upper margin on f. 1, on a panel of green edged with blue, is the inscription OR[ATI]O BO[N]A (the first letter looks more like  $\Theta$ ) in gold capitals, and on an adjoining panel of blue edged with gold on the right the initials L. G. separated by a shield *or*. The centre of the shield has flaked off, and it possibly bore a charge. The date appears to be 15th cent., but the explanation is doubtful.

## IO

## PL. X

APOCALYPSE, headed 'Incipit uisio beati Iohannis apostoli'; with the commentary of Berengaudus, beg. 'Apocalipsis Reuelatio interpretatur' (Migne, *Patr. Lat.* xvii. 765). Preceded (ff. 1, 1 *b.*) by an imperfect Life of St. John, beginning abruptly with a letter from the proconsul of the Ephesians denouncing him to the Emperor Domitian, 'Piissimo Cesari et semper augusto Domitiano', &c. (Mombritius, *Sanctuarium*, ii, f. 29, ed. 1910, ii, p. 55). It tells of his summons to Rome, immersion in boiling oil, exile to Patmos, vision of the Apocalypse, return to Ephesus after the death of Domitian, and the writing of his Gospel, with the opening words of which it ends (see M. R. James, *The Trinity College Apocalypse*, 1909, p. 17).



The text of the Apocalypse is not given in full, but in the form of extracts explanatory of the pictures which occupy the upper part of every page. It ends with ch. xix, and probably some further scenes from the life of St. John are also lost, corresponding with those at the end of Brit. Mus. Add. MS. 35166, to which the MS. is closely akin (James, *op. cit.*, p. 15). Both belong to the 'second family' of illustrated Apocalypses as described by L. Delisle and P. Meyer, *L'Apocalypse en français au xiii<sup>e</sup> siècle*, 1901. They are of English origin, and there is some reason to believe that they were produced at St. Albans Abbey. Add. MS. 35166 has a lacuna between x. 7 and xvi. 8, but on the other hand it has twenty-six more pictures at the end, sixteen of which are from the life of St. John. The present MS. was not known to Delisle, but was added to his list by Dr. James (p. 11).

Vellum; ff. 41.  $12\frac{5}{8}$  in.  $\times$  9 in. XIII cent. (middle). English (St. Albans?). Collation, 1<sup>s</sup>-5<sup>s</sup>, single leaf. Sec. fol. 'Incipit uisio'. The pictures, eighty-two in all, which occupy the upper part of each page measure with frame about  $4\frac{1}{4}$  in. by  $6\frac{1}{2}$  in. The text and comment below them are in double columns. The former is in black ink and very clear; the latter, usually in both columns, is in red and in many places has become blurred and indistinct, apparently from damp. On nearly every page there are two illuminated initials, one in the text, the other, which is smaller, in the comment. They are mostly in blue, pink, and burnished gold, and the larger ones, some of which have cusped marginal extensions, frequently contain lively little subjects as described below. The gold has sometimes partially flaked off.

The picture at the top of the page is enclosed within a frame, coloured green toning down almost to white, with an inner edging of light brown. There is often a small window or peep-hole in it, through which St. John, standing or seated outside, gazes at the scene within. The figures are drawn in ink and skilfully tinted with red, blue, green, brown, and violet. Gold is chiefly used for crowns and nimbi, but also for cups and other vessels, girdles, fringes of drapery, and crenellations of buildings. The drawing is free and vigorous, with a marked power of facial expression, and the MS. is an important example of a very interesting class. Backgrounds are left uncoloured, except on ff. 3 b, 4 b-5 b, where some portions are in red and blue arranged quarterly. The subjects depicted are:—

1. f. 1. On l. Domitian sits, with legs crossed, pointing to St. John, who stands before him held by two men. A dog sits beside the throne. On r. John naked in a cauldron over a fire. A man on r. holds him by the shoulder and arm, another on l. lays one hand on his shoulder and with the other points to Domitian. Two men kneeling on l., with bellows and blow-pipe, tend the fire.

In init. two human-headed dragons, a head with cowl, and a rabbit.

2. f. 1 b. On l. four men stand in a boat; two are punting, another, in link-mail with drawn sword, points forward, the fourth in the prow pushes John into the isle of Patmos. The sea is green, Patmos and the mainland on l. uncoloured.

3. f. 2. John reclines, head to r. resting on a book, in an island ('Pathmos insula'). An angel (the lower part of whose body is hidden behind him) lays a hand on his shoulder and speaks in his ear. On l. a tree, in which is a squirrel, at the foot of it an owl; on r. two birds, one with an eel, the other with a

mussel (?) in its beak. In the green sea round Patmos are four other smaller islands lettered 'insula tilis', 'Garmosia insula', 'bosforum mare', and 'insula sardis'.

In init. John on l. preaching to a seated audience; he holds a scroll 'Beatus qui legit et audit verba prophetie huius' (i. 3). Below, a monk writing.

4. f. 2 b. John on r., outside the picture, leans on a staff. The Seven Churches set close together in a row; above each its name and an angel seated, with expanded wings and outstretched arms.

In init. three heads, one a woman's.

5. f. 3. Christ enthroned, with seven stars in one hand, an open book inscribed  $\Lambda\omega$  and two keys in the other, and a sword across his mouth. He has white hair and flaming eyes, and a golden girdle is round his shoulders. On a low arcade r. and l. seven golden candlesticks. John prostrates himself on l.

6. f. 3 b. John on l., outside. In centre Christ, with sceptre and seven-sealed book, sits enthroned within a mandorla. Behind



him seven lamps, and on either side heads of beasts breathing out thunders. In the spandrils the four apocalyptic beasts; and on *r.* and *l.* in four compartments with red and blue backgrounds the four and twenty elders crowned, some with musical instruments.

7. f. 4. John on *l.*, with left hand supporting his bent head and right, which holds a scroll 'Et unus—Ne fleveris' (v. 5), grasped by an elder, who addresses him. On *r.* an angel with rod and blank scroll. A tree between.

8. f. 4 *b.* John on *l.*, outside, stooping down to peep. Christ within a mandorla sits on a rainbow, holding the seven-sealed book. On *r.* and *l.*, above, six angels adoring; below, the elders casting down their crowns (iv. 10, 11). Red and blue backgrounds.

In init. a little half-human monster shooting at a dragon.

9. f. 5. John on *l.*, outside, with head half through a window in the frame. In *c.*, within a mandorla, the Lamb with seven horns and seven eyes, holding a banner surmounted by a gold cross and standing on a draped table-like altar, on which is a chalice receiving the blood from a wound in its side. In the spandrils the four beasts. On *r.* and *l.* the elders in two tiers (v. 6).

In init. a figure preaching.

10. f. 5 *b.* John on *l.*, outside. In *c.*, within a mandorla, the Lamb, erect on its hind-legs, takes the book from the hand of Christ, who sits on a rainbow. In the spandrils the four beasts. On *r.* and *l.*, above, a host of angels adoring; below, the elders casting down their harps and golden vials (v. 7-14).

In init., above, an elephant; below, two men wrestling, another stripping, and, on *l.*, a ram in a basket on a pole (the prize).

11. f. 6. First seal. On *l.* John, with an angel descending, who grasps his left wrist and points to the rider on a white horse to *r.*, crowned, drawing a bow (vi. 1, 2).

12. f. 6 *b.* Second seal. On *l.* John, with winged lion descending, who points to the rider on a red horse to *r.*, holding a drawn sword (vi. 3, 4).

In init. two dragons.

13. f. 7. Third seal. On *l.* John, with winged ox descending, who points to the rider on a black horse to *r.*, holding a pair of scales (vi. 5).

In init. two dragons having a man's and a woman's head.

14. f. 7 *b.* Fourth seal. On *l.* a hell-mouth, in which are souls (one crowned, another mitred, others tonsured) and a devil. In *c.* to *r.* the rider on a pale horse, holding a flesh-hook (the other end of which is held by the devil) and a vessel of fire. Above, on extreme *r.*, an eagle with head through a window in

the frame, close to John's face outside (vi. 7, 8).

15. f. 8. Fifth seal. On *l.* John leaning on a staff. In *c.* a draped altar with chalice, and below it a crowd of naked souls, some emerging to *r.* An angel on *r.* puts a white robe over the head of one of them, and another angel, descending, puts a white stole on one already clothed. Above the altar a hemisphere with three white stars, and an angel with blank scroll descending from it (vi. 9-11).

16. f. 8 *b.* Sixth seal. On *l.* John. Above, a black sun and red moon in a white cloud edged with blue, from which red stars and fragments of rock are falling. Below, men and women creep into holes in mountains; among them a king with scroll 'Et omnis mons—petris moncium' (vi. 12-15).

In init. a man shooting a bolt at a human-headed bird; also a crane.

17. f. 9. On *l.* John. In *c.* 'orbis terre' surrounded and horizontally divided by water; at the four quarters four angels, each holding a head (*sc.* the winds) and stopping its mouth. Above, half outside the frame, an angel in a cloud with rod and scroll 'Nolite nocere—frontibus eorum' (vii. 3); and in the lower corner (wrongly included within the scroll) a red sun with 'ortus solis' over it (vii. 1-3). Over the angel 'Iste angelus Christum significat'.

18. f. 9 *b.* On *l.* John, outside, with wrist grasped by an elder, who holds a scroll 'Hi qui amicti—tu scis' (vii. 13, 14). In *c.* Christ sits on the apex of a mandorla, within which is the Lamb with seven-sealed book. In the spandrils the four beasts. On *r.* and *l.*, above, angels; below, in two tiers, a multitude with palms (vii. 9-15).

In init. two heads, one a woman's, and a man throwing a stone.

19. f. 10. John on *r.*, outside. In *c.* Christ sits on a rainbow within a mandorla. On *r.* and *l.* an angel gives horn-shaped trumpets to other angels, four on *l.*, three on *r.* (viii. 1, 2).

In init. two human-headed dragons.

20. f. 10 *b.* John on *l.*, outside, kneeling. On *l.* a draped altar with a chalice and fire on it. Above it Christ (on a small scale) enthroned, and on either side an angel, one (on *l.*) with censer and incense-boat, which a hand in a cloud is filling from a spoon, the other (on *r.*) filling a censer with fire from the altar. On *r.* an angel casting fire from a censer on the earth; heads of beasts in a cloud breathing out thunder, lightning, and hail; and trees below falling (viii. 3-5).

In init. two figures struggling.

21. f. 11. John on *r.*, outside. On *l.* the first angel sounds his trumpet. On *r.* flames, blood, and hail fall from heaven, and trees are uprooted (viii. 7).



In init. a woman playing with a child.

22. f. 11 *b*. John on *L*, outside. On *L* the second angel sounds. On *r*. a mountain of fire falls upon the sea, ships are sinking, and a third part of the sea is blood-red (viii. 8, 9).

23. f. 12. John on *r*, outside, looks through a projecting window. On *L* the third angel sounds. On *r*. a flaming star falls on the earth and its rivers (viii. 10, 11).

In init. a pig, and a man shooting an arrow.

24. f. 12 *b*. John on *L*, outside. On *L* the fourth angel sounds. On *r*. the sun, moon, and stars, their third part darkened (viii. 12).

25. f. 13. John on *L*, with elbow resting on his staff. On *r*. an eagle in a cloud flies to *L*, with scroll 'Ve, ve, ve habitantibus in terram' (viii. 13); below it, in red, 'Per aquilam Christus et apostoli designantur. Primum ve ad hereticos ecclesiam dei inpuantes.'

In init. two boys astride a bar wrestling.

26. f. 13 *b*. John on *L*, outside, opens the shutter of a small window in the frame. On *L* the fifth angel sounds. In *c*. a red star falls from heaven, with the key of the abyss, from which smoke rises, and three locusts, crowned, are emerging to *r*. Abaddon, winged, with crown and sceptre, rides on another locust to *r*, looking behind him. The locusts are shaped like a horse with a man's head, woman's hair, and scorpion's tail, and are covered with mail (ix. 1-4).

In init. a man with cross-bow.

27. f. 14. John on *r*, outside. On *L* the sixth angel sounds. Above, in a cloud in *c*, a golden altar, above which the feet of Christ appear at base of a mandorla; on *L* of the cloud an angel, half-length, speaking. On *r*. four angels, with sword, axe, sword, and spear, stand in the Euphrates (ix. 12-14).

In init. a woman lamenting.

28. f. 14 *b*. On *L* John, half-hidden behind a hill. A troop of mailed horsemen, with swords, &c., gallop to *r*. and trample on a prostrate multitude. Their horses have the head of a lion and a serpent for a tail, both breathing flames (ix. 17-21).

In init. a saint leaning on a rail.

29. f. 15. John on *r*. In *c*. an angel, with a cloud about him and a rainbow above his head; in his right hand an open book, the left hand raised. His feet are red ('tanquam columpna ignis', x. 1), the right on water, the other on land. On *r*. John seated on a rock before an open book on a columnar desk turns round to take a pen from an angel in a cloud above with scroll 'Signa que locuta sunt vii. tonitrua nolite ea scribere' (x. 4). In upper corner in a cloud seven heads of beasts breathing out thunders (x. 1-7).

30. f. 15 *b*. John on *L*, listening to an angel in a cloud in upper corner. In *c*. the angel as

in no. 29 gives him the book as he kneels on *r*. On extreme *r*. he stands erect eating the book (x. 8-11).

31. f. 16. John on *L*, with a golden measuring-rod, led by an angel, who points to the Temple on a hill on *r*. Within the Temple an altar and chalice, and at foot of the hill worshippers (xi. 1, 2).

32. f. 16 *b*. John on *L*, outside. The two witnesses, cloaked, one breathing fire upon a group of dying people on *L*, the other addressing a group on *r*. (xi. 3-6). 'Elyas' and 'Enoch' inscribed over their heads in a 14th cent. hand.

33. f. 17. John on *r*, outside, bent double and peeping. On *L*. 'Antichristus', hoofed, rises from the abyss brandishing a huge falchion against 'Elyas' and 'Enoch', who hold a scroll 'Dominus Iesus Christus interficiet te spiritu oris sui et destruet te illustracione aduentus sui'. On *r*. he slays the two witnesses, who lie prostrate (xi. 7).

34. f. 17 *b*. John on *L*, outside. The two witnesses lie dead in foreground. Beyond them a dancing girl and four musicians. On *L*. two men seated, on *r*. a man giving a round gold object to a girl; and on *r*. and *L*. in background two towers (xi. 8-10).

35. f. 18. John on *r*, outside, with hand over his face. Two doves (the spirit of life) enter the mouths of the dead witnesses. An angel descending calls them, and they ascend in a cloud. On *r*. a group of men gaze upward in terror; four heads of beasts in a cloud breathe out thunders; and a city falls in ruins with crowds of dead (xi. 11-13).

36. f. 18 *b*. The seventh angel sounds, standing behind John seated on a rock on *L*. Above, on *r*, Christ sits enthroned within a mandorla in a cloud, in which are heads with open mouths. Below, the kneeling elders (xi. 15-17).

In init. an ostrich with its head in a pail, and a dog barking.

37. f. 19. John on *L*, gazing upwards. Above, in a cloud the Temple of God, in which is the ark of the covenant with a candle on either side. At the edge of the cloud heads of beasts breathing out thunders; and below, an earthquake (xi. 19).

In init. a monk ringing two bells in a turret.

38. f. 19 *b*. John on *L*. In *c*. the woman seated within a flaming white glory ('amicta sole') with the moon under her feet and twelve stars encircling her nimbus (xii. 1). On *r*. a tree, on which is a pelican.

39. f. 20. John on *r*, outside, seated on a rock and looking round at the picture. In *c*. the woman as in no. 38, but reclining to *r*, hands the child she has borne to an angel descending from a cloud in the upper corner,



where the feet of Christ appear at the base of a mandorla. On *l.* is the red dragon with seven heads, crowned, and ten horns. His tail extends along the base of the picture to the earth on *r.*, on which it casts a number of stars. On extreme *r.* the feet and skirt of the woman flying into the wilderness (xii. 1-6).

In init. an old man with staff leaning on a rail.

40. f. 20 *b.* John on *r.*, outside. In *c.* Michael tramples on the dragon and pierces him with a lance. On *r.* and *l.* two other angels, with two-pronged fork and sword, fight with two smaller dragons (xii. 7).

41. f. 21. John on *l.* On *r.* the devil, with falchion and fork, sits at the edge of the sea. Above, in a cloud, two angels; one on *l.* addresses John, the other, with scroll 'Ve terre et mari—iram magnam' (xii. 12), points to the devil.

42. f. 21 *b.* John on *l.*, outside. On *l.* the dragon issues from a cave. On *r.* the woman, a graceful figure with eagle's wings, which an angel in a cloud is fitting to her, walks to *r.*, looking back in fear (xii. 13, 14).

In init. an old man seated.

43. f. 22. John on *r.*, outside. The dragon pursues the woman, vomiting a stream of water, which the earth swallows up. On *r.* the woman disappears, flying (xii. 15, 16).

In init. a youth sitting on a rail.

44. f. 22 *b.* John on *l.*, outside, showing terror. The dragon fights on the edge of the sea with three men in mail, one on *l.* with battle-axe, two on *r.* with sword and lance (xii. 17, 18).

In init. two quaint heads.

45. f. 23. John on *l.* On *r.* a spotted beast, with seven heads and ten crowned horns and the forelegs of a bear, rises out of the sea (xiii. 1, 2). On extreme *r.* the prow of a boat.

In init. an old man.

46. f. 23 *b.* John on *r.*, outside. The dragon on *r.* gives a sceptre to the seven-headed beast, one of whose heads has a gaping wound (xiii. 2, 3). On extreme *r.* and *l.* men looking on.

In init. a boy with bat and ball.

47. f. 24. John on *r.*, outside. A group of men on *l.* adore the dragon on *r.* (xiii. 4).

In init. two youths, one with a viol.

48. f. 24 *b.* John on *l.*, outside. In *c.* the beast sits erect, cross-legged, with sword and shield. On *l.* a group of men adoring. On *r.* others moving off (xiii. 6). In upper corner on *r.*, in a cloud, the base of a mandorla.

In init. a man carrying a dog and a cock.

49. f. 25. John on *l.* The second beast (the false prophet), with horns and legs of a ram, rises out of a mountain, holding a drawn sword, and pushes a man to *r.*, where men are

adoring the first beast. Above, flames descend from heaven (xiii. 11-13).

In init. on *l.* a youth with lute, on *r.* another and a girl dancing.

50. f. 35 *b.* John on *l.*, outside. On *l.* the first beast with men adoring. One averts his head, and the second beast raises his sword. On *r.* the second beast marks men on the forehead or hand (xiii. 14-17).

In init. a boy playing.

51. f. 26. John on *l.* The Lamb with a banner on top of a mountain, and a crowd of sheep on either side (xiv. 1). At foot of the mountain a tree, on which are a bird and a squirrel.

In init. an old man and a youth.

52. f. 26 *b.* John on *l.*, outside. In *c.* Christ sits on an arc in a mandorla within a square, with the apocalyptic beasts in the four corners. Below the square the Lamb with banner; in clouds round it singers with open books. On *r.* and *l.* the redeemed (xiv. 2-5).

53. f. 27. John on *l.* Two groups seated on *r.* and *l.* An angel descends between them with scroll 'Timete dominum—iudicii eius. Amen' (xiv. 6, 7).

In init. a man sowing.

54. f. 27 *b.* John on *l.* A city (Babylon) in ruins, with a man on *r.* drinking from a gold cup. An angel above in a cloud points downwards (xiv. 8).

In init. two men, each on a tower, blowing horns.

55. f. 28. John on *l.* In *c.* an angel in a cloud points to a group of men seated (worshippers of the beast). On *r.* on a hill a cup (of God's wrath) with flames, and to *r.* of it the Lamb with banner. In a cloud above four other angels (xiv. 9-11).

56. f. 28 *b.* John on *l.* sits on a hill, with writing-pad and scroll on his knees. An angel in a cloud in the upper corner gives him pen and ink. On *r.* four men lie dead on sloping beds and a woman is mourning. Above, two angels carry up a number of souls in a sheet (xiv. 13).

57. f. 29. John on *l.* In *c.* Christ in a cloud, crowned, holding a sickle. Below, he is reaping, and an angel issuing from a temple on *r.* points to him (xiv. 14-16).

In init. a man with staff, pointing to his eyes.

58. f. 29 *b.* John on *l.*, outside, with cloak on a staff over his shoulder. On *l.*, above, an angel comes out of the Temple, holding a sickle. Below, a flaming altar with angel standing beside it in *c.* On *r.* an angel puts a sickle to a vine above him, and the juice below, in which are two devils, reaches to the bridles of two horses, whose heads only are seen (xiv. 17-20). See pl. x.

59. f. 30. John on *l.* Above, in a cloud



seven angels, each holding a golden vial (the seven last plagues, xv. 1).

60. f. 30 *b*. John on *l*. The sea of glass (green) mingled with fire. On the farther side the Lamb with banner on a mount, on *r*. and *l*. of which are the elect with harps. One in front kneels, with scroll 'Magna et mirabilia—rex seculorum' (xv. 2-4).

In init. David, crowned, with harp, and a youth with lute.

61. f. 31. John on *l*. On *r*. the Temple of God, with Christ seated in it above, and smoke issuing from it below. Beside it on *l*. the seven angels clothed in white with golden girdles round their breasts. The foremost of them receives a vial from an eagle, who stands on a level mount in *c*. with the other six vials before him (xv. 5-8). Below, 'Et audiui uocem—dei in terram' (xvi. 1).

62. f. 31 *b*. John on *l*, outside. On *l*. the first angel empties his vial on the earth. On *r*. a group of men with the mark of the beast on their hands (xvi. 2).

63. f. 32. John on *l*. In *c*. the second angel empties his vial on the sea on *r*., which is turned to blood and is full of dead men (xvi. 3).

In init. a hawk and two dogs.

64. f. 32 *b*. John on *l*. In *c*. the third angel empties his vial upon the rivers. On *r*. an angel with vial stands beside an altar (xvi. 4-7).

65. f. 33. John on *l*., covering his head with a cloak. Above, on *r*. the fourth angel empties his vial on the sun. Below, tongues of fire fall upon a tumbling crowd of men (xvi. 8, 9).

In init. a man in short drawers, with staff and buckler, another stripping, and a youth.

66. f. 33 *b*. John on *l*., seated on a rock. In *c*. the fifth angel empties his vial on a draped columnar seat (of the beast). Above, Christ in a cloud, under which is blackness. On *r*. a group of men bite their tongues (xvi. 10, 11).

In init. a youth on a horizontal bar.

67. f. 34. John on *r*., seated on a rock. On *l*. the sixth angel empties his vial into a river (Euphrates), which is drying up (xvi. 12).

68. f. 34 *b*. John on *l*. On *r*. the second beast (see no. 49), the red dragon, and the first beast, each with a frog (unclean spirit) issuing from its mouth (xvi. 13).

69. f. 35. John on *l*. Above, the seventh angel empties his vial into the air. In upper corner on *r*. the Temple, in which Christ appears, half-length, within a mandorla, and a head (the great voice) looks out of a window. Under the Temple a cloud with five heads of beasts breathing out thunders; and, below, a city falling in ruins (xvi. 17-21).

70. f. 35 *b*. John on *l*., led by an angel, who points to a woman (Babylon) seated on *r*. on a mountain crossed by five rivers. She is in pale blue with white crown and veil and holds up a mirror (xvii. 1, 2).

In init. a man with staff.

71. f. 36. On *l*. the angel, with hand on John's shoulder, points to the woman, who sits sideways with crossed legs on the spotted beast advancing from *r*. She is in pale blue with gold girdle and white veil, and holds up a gold covered cup in her left hand (xvii. 3-5).

72. f. 36 *b*. John on *l*., with hands raised in wonder. An angel grasps his mantle and points to the woman, drunk, on *r*. Her hair is loose, her robe tucked up under her girdle, her hose slipping down her legs, and her veil hanging from her shoulders. She dances in an attitude of abandon, holding a pitcher in one hand and a gold cup reversed in the other. Another pitcher and a gold vessel on the top of a fence and others overturned on the ground (xvii. 6).

In init. a woman drinking from a horn.

73. f. 37. John on *l*. On *r*., above, an angel flying across to *l*.; below, a city (Babylon) in ruins, amid which are devils and unclean birds (xviii. 1-3).

In init. a crowned head.

74. f. 37 *b*. John on *l*., outside, peeping. In *c*., above, an angel. On *l*. a city burning, with a crowd issuing from a gateway. On *r*. another crowd, the foremost with scroll 'Ve ciuitas illa—super illam' (xviii. 4-11).

In init. a woman lamenting.

75. f. 38. John on *l*., seated on a rock, with open book. On *r*. an angel, stooping, casts a millstone into a green sea in *c*. (xviii. 21).

In init. a child with a toy.

76. f. 38 *b*. John on *l*. In *c*. the woman (Babylon) lies dead, with smoke rising about her. On *r*. and *l*. the four and twenty elders and in a cloud the four beasts, adoring Christ, half-length, within a mandorla above, with a host of angels on either side blowing trumpets (xix. 1-5).

In init. a youth with staff.

77. f. 39. John on *l*. The marriage-supper of the Lamb. The bride seated in *c*. of a long table caresses the Lamb on *r*., who stands on the table and gives her a gold ring. A man, with gold cup, and woman sit on *l*., and four others, one with gold covered cup, sit on *r*. Above, in clouds, two heads, one with trumpet, and four heads of beasts breathing out thunders; and in *c*. two hands projected downwards, covering the Lamb and bride with a white cloth (xix. 6-8).

78. f. 39 *b*. On *l*. an angel gives John a blank scroll. On *r*. John prostrates himself



at the feet of the angel, who raises him and points to Christ in a cloud above (xix. 9, 10).

In init. a man writing.

79. f. 40. John on *l.* Above, in a cloud, Christ rides on a white horse to *r.*, sceptre in hand and a sword across his mouth. Armed men follow. In lower corner on *r.* he treads a wine-press. On his robe in red 'Rex regum et dominus dominancium' (xix. 11-16).

In init. a youth swinging on a horizontal bar.

80. f. 40 *b.* John on *l.*, with mantle over his head. Above, on *r.* an angel in a white sun calls to the birds, which descend in *c.* to feast on flesh of kings and others and horses lying dead below (xix. 17, 18).

In init. a youth with trumpet.

81. f. 41. John on *l.* Christ, with lance and shield (*or* a cross *gules*), on the white horse, followed by mailed warriors, charges the seven-headed beast on *r.*, armed with falchion and shield (*azure*, a devil's head) and followed by a king and others (xix. 19).

82. f. 41 *b.* John on *l.*, outside, sits on a rock peeping. On *l.* Christ on the white horse, followed by his army, points to *r.* In *c.* the seven-headed beast and the false prophet are thrust into a pit by a mailed warrior and another. On *r.* on rising ground a crow (who pecks at the false prophet's hoof), an owl, and two other birds (xix. 20, 21).

Modern binding of red morocco, with central and corner tooling, by Miss Katharine Adams. Purchased from Mr. C. Fairfax Murray, 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 88, pl. 74 from f. 20).

## II

## PLS. XI XV

PSALTER, in Latin, accompanied by a metrical French paraphrase. Full contents: (1) Kalendar. f. 1;—(2) Miniatures, without text. f. 7;—(3) Psalter, the Beatus-page missing. f. 18;—(4) Canticles, Te Deum, and Athanasian Creed. f. 216;—(5) Litany. f. 229;—(6) Office of the Dead, with musical neums on a four-line stave. f. 233;—(7) Psalter of the Virgin. f. 242.

The Kalendar is in black, red, blue, and gold. It is clearly English; but it is not monastic, and it is doubtful whether the differences in colour of the entries have any real significance. The English saints are:—

Jan. 5.	Oct. S. Thomas Cant. (gold).	July 2.	Swithun (red).
" 14.	Wulstan (red).	" 5.	Modwenna (red).
Feb. 23.	Milburg.	" 7.	Transl. S. Thomas (gold).
" 28.	Oswald bp.	" 13.	Mildred (red).
Mar. 18.	Edward k. m. (red).	" 15.	Edith.
" 20.	Cuthbert (gold).	Aug. 5.	Oswald k. m.
Apr. 19.	Alphege.	Sept. 9.	Modwenna (red).
May 19.	Dunstan (red).	Nov. 16.	Edmund bp. (gold).
" 26.	Augustine abp. (gold).	Dec. 29.	Thomas m. (gold).
June 17.	Botulph (red).		

The two feasts of St. Modwenna, the second of which (Sept. 9) is rare, have been thought to point to some connexion of the MS. with Polesworth Abbey, co. Warwick, of which she was foundress and where she was succeeded as abbess by St. Edith. This, however, is very uncertain, and the volume was more probably executed for a private patron and at some more noted art-centre. Some want of care is shown in the copying. Thus St. Lucian appears on Jan. 6 (instead of the Epiphany) as well as on Jan. 7; Valeriani is written for Valerii (Jan. 29), Albani for Albini (Mar. 3), Gregorii for Georgii (Apr. 23), and Blasii for Basilii (June 14);



and St. Swithun (July 2) is described as a martyr. The name of St. Thomas of Canterbury has escaped erasure both in the Kalendar and Litany.

In the Litany St. Martial, apostle of Gaul, is invoked among Apostles; Thomas and John among Martyrs; Edmund and William among Confessors; and Frideswide among Virgins. The identity of John is doubtful. He is perhaps Pope John I; but his name is near the end of the Martyrs, separated from the other martyr-popes, who immediately follow Stephen. Edmund (Nov. 16 in Kal.) is Edmund Rich, Archbishop of Canterbury, d. 1240, canonized 1246, and William is no doubt the Archbishop of York, d. 1154, can. 1226, transl. 1283. His name rather suggests a York origin for the Litany; and Martial is among the Apostles in 13th cent. York Litanies in Brit. Mus. Egerton MS. 2025, Harley MS. 2885.

The French metrical paraphrase of the Psalter appears to be otherwise unknown. It is in six-line stanzas, alternately in blue and red (except on f. 169, where black takes the place of blue), on the right of the Latin text. It begins, without title (which was possibly on the missing Beatus-page):—

Cil est benure.  
Ki nest pas ale.  
As conseils as feluns.  
Ne estut el sentier.  
Out ceus ki uunt pecher.  
Ne as seges a bricuns.

The last stanza (f. 215, pl. xiv) gives the name of the author, or possibly scribe, William:—

Willelme ki me escrit.  
Seit de deu beneit.  
Ki nus a rachete.  
E si li doint la grace.  
Kil maigne uant sa face.  
Kant sera trespasse.

The Psalter of the Virgin is headed 'Incipit psalterium Beate Marie uirginis sumptum de uerbis et sensibus psalmorum Dauid a beato Anselmo archiepiscopo Cantuarie'. It consists of a verse taken from each psalm (alternately red and blue), on the left of which is a rhyming quatrain addressed to the Virgin. All the quatrains, except the last, begin with 'Ave'. The first, opposite Ps. i. 3, 'Et erit tanquam lignum', &c., is:—

Ave porta paradisi  
Lignum uite quod amisi.  
Per te mihi iam dulcescit  
Et salutis fructus crescit.

The last, opposite Ps. cl. 5, 'Laudate eum in cymbalis', &c., is:—

Salue fili salue mater  
Salue deus summe pater  
Quem sanctorum exercitus  
Omnisque laudat spiritus.



At the psalms which are usually distinguished by large initials the sequence is interrupted by a prose prayer to the Virgin, and there is another at the end.

The work is not that which is printed as Anselm's in Migne, *Patr. Lat.* clviii. 1035. It is, however, also attributed to him in Brit. Mus. Arundel MS. 157, and is found in several other English Psalters (see above, MS. 3, and *Cat. of Fifty MSS. in the Collection of H. Y. Thompson*, 1902, p. 5), as well as in some French MSS. (see Chevalier, *Repert. Hymnol.*, i, p. 120, no. 2037). It has been printed by Mone (*Lateinische Hymnen*, ii, 1854, p. 233) and by Chevalier (*Annales de Philosophie Chrétienne*, Série v, tome xvi, 1867, p. 227), who attributes it to Letbert, canon of St. Peter's, Lille, and abbot of St. Ruf near Avignon (1100-1110).

Vellum; ff. 257.  $11\frac{7}{8}$  in.  $\times$   $7\frac{1}{2}$  in. 20 lines in a page. XIII cent. (second half). English. Collation, 6 leaves (Kalendar), 11 leaves (Miniatures), 1<sup>10</sup> (wants 1), 2<sup>8</sup>, 3<sup>8</sup>, 4<sup>10</sup>, 5<sup>8</sup>, 6<sup>8</sup>, 7<sup>10</sup>, 8<sup>6</sup>, 9<sup>10</sup>, 10<sup>8</sup>-15<sup>8</sup>, 16<sup>10</sup>, 17<sup>10</sup>, 18<sup>8</sup>, 19<sup>4</sup> (wants 4), 20<sup>10</sup>, 21<sup>8</sup>-25<sup>8</sup>, 26<sup>6</sup>, 27<sup>8</sup>-29<sup>8</sup>. Sec. fol. of text (now first) 'it in consilio'. Fine, regular script in black ink; the French paraphrase and the verses from the psalms in the Psalter of the Virgin by the same hand, but much smaller. The volume is splendidly decorated with miniatures, historiated and other initials, line-endings, and a few small marginal subjects, viz. :—

I. ff. 1-6*b*. Kalendar. The letters KL are in blue, red, pink, and brown, with foliation, on a burnished gold ground; the zodiac sign and occupation of the month on roundels of burnished gold edged with colour (2 in. diam.), viz. :—

- |   |   |
|---|---|
| Jan. (a) Man with Janus-head at table, drinking from a horn and bowl. (b) Nude youth pouring water from a pitcher, with water also issuing from his mouth (Aquarius).                   | ture with eight legs and half-human head (Cancer).  |
| Feb. (a) Man seated before a fire warming his feet, stirring a large pot, and drinking from a bowl. (b) Two fishes, swimming different ways, their snouts connected by a cord (Pisces). | July. (a) Man mowing. (b) Lion walking to r. (Leo).   |
| Mar. (a) Man pruning. (b) Ram walking to r. (Aries).  | Aug. (a) Man reaping with a toothed sickle. (b) Girl, in a long tunic and cloak, with her hair in a net, holding flowered branches (Virgo). |
| Apr. (a) Man seated, holding a branch in each hand. (b) Bull to r. (Taurus).  | Sept. (a) Man, wearing drawers only, threshing. (b) Youth holding a pair of scales (Libra).   |
| May. (a) Man, with a hawk on each wrist, riding a blue horse. (b) Two nude youths wrestling (Gemini).   | Oct. (a) Man sowing. (b) Dragon-like creature with long neck and coiled tail (Scorpio).   |
| June. (a) Man weeding, his coat hung on a rail in the background. (b) Oval crea-  | Nov. (a) Man killing two pigs. (b) Centaur shooting behind him (Sagittarius).   |
|   | Dec. (a) Woman pouring liquor out of a pitcher into a cask. (b) Goat on its hind legs browsing (Capricornus).                               |

II. ff. 7-17*b*. Twenty-two miniatures, ten of them scenes from the Life of Christ (two on a page), the others single figures, mostly Apostles. Originally the opposite pages of the open volume showed two of the former alternating with two of the latter. The series, however, has been disarranged, and apparently some leaves are missing. The two Gospel scenes are painted in roundels ( $3\frac{1}{2}$  in. diam.), one above the other, the ground being of burnished gold, ruled and dotted in patterns, with a narrow border of colour. The roundels are enclosed within a rectangular frame ( $7\frac{3}{4}$  in.  $\times$   $4\frac{1}{2}$  in.) composed of a band of gold and an inner band of patterned colour or of panels of different colours. Except on ff. 7, 12*b*, the roundels are not in the middle of the frame, but one edge touches or slightly overlaps the inner side of it. Between them, projecting from the frame, are smaller half-roundels, gold with a border of colour, containing Old Testament subjects; and at the four corners are quarter-roundels, pink or blue with gold border, containing heads, &c. This arrangement is like that of the French 13th cent. Bibles moralisées. The ground outside the roundels is blue or pink in diapered patterns. The miniatures are finely drawn and coloured,



the draperies being rich dark blue, lighter blue, orange-red, pale green, pink, brown, and grey. The subjects in proper Gospel order, and not as now bound, are:—

1. f. 7. Upper roundel. The Annunciation. On *r.* the Virgin, standing, with an open book. On *l.* Gabriel, standing, with right hand raised in benediction, in left a scroll inscribed 'Ave Maria', &c. Light arcading behind.

Lower roundel. The Visitation. On *r.* the Virgin and Elizabeth embrace. On *l.* Zacharias, wearing a chasuble and mitre, seated, with a staff in his left hand, looks round at the two women. Arcading as above.

At the sides. On *l.* God creating heaven and earth; on *r.* God creating the sea.

In the corners. Four heads, with doubtful meaning.

Two subjects, the Nativity and the Angel and Shepherds, appear to be lost before no. 2.

2. f. 8. Upper roundel. The Three Magi, two on white horses, the third (face badly smudged) on a blue horse, excited and gesticulating. All three have coloured crowns, and one wears gauntlet-gloves.

Lower roundel. The Magi before Herod, who sits on *r.*, with hands on his knees and a keen look in his face, questioning them.

At the sides. On *l.* God creating birds and beasts; on *r.* God creating Adam, who lies asleep with head on his hand.

In the corners. Four bearded heads, one crowned, the others wearing pointed Jewish caps.

3. f. 9 *b*. Upper roundel. Adoration of the Magi. On *r.* the Virgin, in grey and brown, crowned, but without nimbus, sits with the Child in her lap. He wears a dark blue garment, and has a red nimbus with blue cross; and is blessing one of the Magi, who kneels and offers him a large ring. The other two Magi stand on *l.*, each holding a casket. See pl. xi, a.

Lower roundel. The Magi warned by an angel. The three, fully clothed and crowned, are on one couch; two lie asleep, the third sits up and listens to the angel, who descends, half-length, from a cloud on *r.*

At the sides. On *l.* God carrying Adam, in a deep sleep, in his arms; on *r.* God creating Eve, whom he holds by the hand as she emerges from Adam's side.

In the corners. Above, two angels swinging censers; below, the heads of three horses, two white, one blue (those of the Magi).

4. f. 13. Upper roundel. Slaughter of the Innocents. On *l.* Herod, crowned, with sword, sits on a throne, and gives orders to two mailed soldiers and a man without armour, wearing a white coif, on *r.* In centre, a woman seated on the ground strikes upwards with a short double-edged weapon at a soldier spearing

a child, whose arms are round her neck. Several heads and limbs of children lie on the ground.

Lower roundel. Flight into Egypt. The Virgin, in pink and grey, with red nimbus, rides on a white ass to *r.*, with the Child, swathed in blue, in her arms. Joseph, with a bundle on a staff over his shoulder, walks behind, and a man, with white coif, stands at the head of the ass.

At the sides. On *l.* God addressing Adam and Eve, who stand beneath the Tree. On *r.* the Fall: a red serpent with brown head coiled round the Tree, Adam on *l.* eating an apple, Eve on *r.* handing him another and taking a third from the serpent's mouth.

In the corners. Above, heads in a helmet and a mail coif; below, heads of a queen praying and of a man with a flat cap.

5. f. 14 *b*. Upper roundel. Presentation in the Temple. The Virgin, in white and blue, holds out the Child, who has a book in his hand, across the altar. On *r.* Simeon, nimbed, with humeral cloth, stretches out his hands to take him. On *l.* Joseph holding a basket or bowl. A lamp hangs over the altar.

Lower roundel. Baptism of Christ. He stands naked, with the water heaped up round him to the waist. On *l.* the Baptist anoints him on the chest from a green phial. On *r.* an angel, half-length, in a cloud, holds our Lord's blue tunic.

At the sides. On *l.* God rebuking Adam and Eve, who crouch by the Tree, wearing fig-leaves. On *r.* an angel with sword driving them from Paradise.

In the corners. Above, two angels with tapers. Below, two kings, one (Saul) with sword, the other (David) with harp.

Two miniatures (four subjects) are probably lost before that which here follows.

6. f. 16 *b*. Upper roundel. Betrayal of Christ. Christ stands in centre, with Judas (on *l.*) embracing and kissing him. On *r.* Jews are seizing him. On *l.* St. Peter, tonsured, cuts off Malchus's ear. Christ's hand is extended towards the sword.

Lower roundel. Christ before Pilate. He stands in centre, with right forefinger raised and holding a book in his left hand. On *l.* behind him a man, with a white coif, lays a hand on his shoulder. On *r.* Pilate, seated, addresses him, prompted apparently by a grinning man who looks over his shoulder. Pilate wears a blue cap pointed at the top, and the other man a similar white cap.

At the sides. On *l.* Cain with sheaf of corn and Abel with lamb. On *r.* Cain kills Abel with a jawbone.



In the corners. Above, two angels adoring; below, two Jews with pointed caps.

7. f. 10. Upper roundel. The Mocking. Christ sits in centre, clad in a brown tunic, with eyes bandaged and hands bound. Four men, two on each side, mock and buffet him.

Lower roundel. The Scourging. Christ wears only a grey loin-cloth and his hands are bound to a slender column. Two men on *l.* scourging him, and a third (Pilate), seated, directs them.

At the sides. On *l.* Noah is building the Ark. On *r.* he receives the dove back. In the foreground a raven feeds on a floating carcase.

In the corners. A king, half-length, with a sword, and three heads with pointed caps.

8. f. 11 *b*. Upper roundel. Christ bearing the Cross. He wears a grey loin-cloth and looks back to a man on *l.*, who has a scourge raised to strike him. On *r.* another man leads him by a rope round his waist.

Lower roundel. The Crucifixion. On *l.* the Virgin, in blue and brown. On *r.* St. John. In front of the Virgin Longinus, kneeling, pierces Christ's side, and with his left forefinger points to his blinded eyes. Behind St. John Stephaton offers Christ vinegar on a sponge.

At the sides. On *l.* Sodom falls in ruins, Lot's wife, as a pillar of salt, looking back. On *r.* an angel leads Lot by the hand, his two daughters following.

In the corners. Above, two heads mocking; below, the Virgin and St. Peter, tonsured, quarter-length.

9. f. 17. Upper roundel. Harrowing of Hell. On *r.* hell-mouth, widely open, with a black devil, blowing a horn and holding a flesh-hook, seated on the top. On *l.* Christ, with a dark blue mantle lined with red wrapped round his naked body, stands on a prostrate devil, black with red loin-cloth, whom he transfixes with the butt of his resurrection-cross, while with his left hand he grasps the wrist of Adam, who with Eve and others is stepping out of hell. The gates of hell lie on the ground behind him.

Lower roundel. The Resurrection. Christ, clothed as above, stepping out of the open Sepulchre, on which is the winding-sheet; in his left hand a resurrection-cross. Above, on each side is an angel, half-length, emerging from a cloud; and in the foreground four soldiers sleeping. Christ's figure has been smudged.

At the sides. On *l.* Abraham, with a large sword and horn, followed by Isaac with a faggot on his back. On *r.* Isaac on the altar; Abraham with uplifted sword holds his son's head with his left hand. Above, an angel grasps the blade of the sword and points to a ram below.

In the corners. Four heads, the lower two with mail coifs.

10. f. 12 *b*. The Last Judgement (with burnished gold ground throughout). Upper roundel. Christ, in blue lined with red, enthroned, shows the wounds in his hands and side (none in his feet). An angel kneels on *r.* and *l.*, one with cross and scourge, the other with spear and sponge; behind each of them are two saints adoring, one, on *l.*, having a crown, but no nimbus. In the corners outside the roundel four angels adoring.

Lower roundel. On *l.* St. Michael holds a pair of scales, in one of which are a soul's good deeds represented by a human bust, in the other its evil deeds in form of a small brown object like the head of a bird of prey. On *r.* the devil, who has a black scaly body, horned and winged, with a blue loin-cloth; in his right hand he holds a scroll inscribed 'Deabol', and with his left hand he tries to depress the balance towards the evil side. Both figures stand on an open hell-mouth, in which are human heads and flames. Above, two angels carry souls to heaven in a sheet, and on the extreme *r.* an imp bears off a soul astride his shoulders. The devil's face has been purposely scratched away.

Between the two roundels, at the sides, two angels are blowing long trumpets, and the rest of the space is filled with dead rising from their tombs. Two are crowned and one wears a mitre.

11-20. ff. 7 *b*, 8 *b*, 9, 10 *b*, 11, 12, 13 *b*, 14, 16, 17 *b*. The miniatures of the Apostles (ten only remain) are of the same dimensions as the Gospel miniatures and have similar frames, the backgrounds being either dark blue or pink with diaper patterns. The figures stand in the centre under a trefoil arch, the spandrils of which contain conventional buildings on a gold ground. They are generally well posed and dignified, and the drapery is finely drawn. The tunic in all cases is flat gold, the mantle either brown lined with green, blue lined with red, or grey lined with red; the nimbus burnished gold. The feet are bare, and the fingers and toes long and slender. Only three Apostles have emblems by which they can be identified, viz. St. Peter (f. 7 *b*) with a cross on which a key is hung, St. Andrew (f. 8 *b*) with a saltire cross, and St. Bartholomew (f. 9) with a flaying-knife and human skin. Four others carry books.

The remaining two miniatures represent:—

21. f. 15. Christ in majesty. The whole ground within the frame is of burnished gold with a trellis-pattern. Christ, who wears a pink tunic with red collar and a dark blue mantle lined with red, and has a blue nimbus on which is a red cross, is seated on a rainbow within a cusped mandorla, with his feet on a red footstool. His right hand is raised in bene-



diction, in the left he holds an orb. In the corners, the Evangelists writing, with their symbols above them.

22. f. 15 b. David playing a harp. He wears an orange-red tunic, blue mantle, and gold crown, and is seated on a carved throne, the arms and legs of which represent the heads

and necks and limbs of fantastic beasts. The base of the harp is in a grey bag lined with blue; its frame is white, with a blue and red dragon on the top, whose long tail, fringed with small red leaves, is curled round the front. Pink diapered ground, with buildings on a blue ground in spandrils of the arch. See pl. xi, b.

III. The large historiated initials of the special psalms (that of Ps. i is missing) and of the Office of the Dead and Psalter of the Virgin are remarkably fine. Most of those in the Psalter extend the width of the Latin text, with a panel on the right, over the French text, containing the opening word or words of the psalm in decorative coloured capitals on gold. On the left the initial is prolonged into a partial border formed of a bar of gold with ornamental extremities and sometimes turning at a right angle along the upper and lower margins. The gold is highly burnished, and the principal colours used are rich blue, pink, and orange-red. The subjects of the miniatures, which are on a gold ground, are:—

1. f. 48. Ps. xxvi, *Dom. illuminatio*. Crowning of David, who is seated on a throne, crowned, with orb. On *l.* and *r.* Samuel and another, the former touching the crown, the latter pointing to the orb, each laying his other hand on the king's shoulder. Three other men behind. Four of the five wear low caps, the mantle of the other is drawn over the back of his head.

Initial composed of narrow bands of pink and red intertwined, with blue circles at the sides; within a dark blue frame.

In border, a dragon and a hare, with five birds perched on the top.

2. f. 66 b. Ps. xxxviii, *Dixi custodiam*. David, crowned, kneels before the Deity, and points to his lips. Three other men kneel behind him.

Initial blue, with pierced red lozenges at the sides; pink frame.

In border, two elongated dragons, a dog coursing a hare, and a grotesque with hooded human head.

In lower margin, a centaur, wearing a dark blue hood rising to a point at the top, facing a blue cat seated with claw raised.

3. f. 83. Ps. li, *Quid gloriaris*. On *l.* Saul, seated, drawing his sword. On *r.* David, on a stool, playing a harp. Behind, a man brandishing a sword, with his left hand on David's head. Base of the harp in a bag on David's knee.

Initial (smaller than the rest) pink and red with zigzag plait-work; blue frame.

In border, a monk, seated, drinking from a gold bowl, and an elongated monster, whose head is at the base of the initial and whose cord-like knotted body, with eight legs, ends in the lower margin with an elaborately foliated tail.

4. f. 84. Ps. lii, *Dixit insipiens*. On *l.* David seated, with a man behind him. On *r.* a fool eating a cake and pointing to heaven. See pl. xii.

Initial blue with red foliated ornament at the sides; pink frame.

In border, an owl, and a nude figure, with white coif, shooting with a cross-bow at another, wearing drawers only, who is hiding behind a leaf.

5. f. 101. Ps. lxxviii, *Salvum me fac*. In upper part of S, a ship with six men on board, one of whom lays his hand on Jonah, as if to throw him out. In lower part, Jonah emerges from the mouth of a huge blue fish; the divine hand above.

Initial blue and red, with plait-work and red rings in the centre; frame pink above and blue below.

In border, a woman's head crowned, an ape eating fruit, and two small figures, one lopping branches, the other carrying an axe and blowing a horn.

6. f. 125. Ps. lxxx, *Exultate*. On *l.* David, seated, with a hammer in each hand, strikes a row of five bells hung on the upper limb of the initial. Behind him a man standing, and on *r.* a youth, seated, holding a lute.

Initial half pink, half blue, with red cross-bar; frame half blue, half pink.

7. f. 146 b. Ps. xcvi, *Cantate*. Three tonsured clerks, singing from a book on a lectern. On *r.* of the lectern a white curtain suspended from the initial. See pl. xiii.

Initial pink and red, with pierced blue lozenge at the side; blue frame.

In upper margin, a nude figure with pointed cap, and a lion on either side. In lower margin, a cock singing from a book on a lectern, on the other side of which is a fox.

8. f. 168. Ps. cix, *Dixit Dominus*. In two compartments. Above, under a trefoil arch with buildings in the spandrils, the Trinity: the Father and Son, each with right hand raised in benediction and holding a book in the left, seated on a long altar-throne, the Holy Dove descending between them. Below, the Ascension: in centre the Virgin, on *l.* St. Peter



(tonsured) and four Apostles, on *r.* the other six Apostles, all seated and looking upwards, where Christ's feet are seen beneath a cloud.

Initial pink and red, with spirals of foliage, in which are two angels, at the extremities; ground outside the initial blue.

9. f. 233. Office of the Dead. In foreground a bier with pink pall. Behind, on *l.*, a priest with open book, and in front of him two clerks in surplices singing from a book on a lectern supported by the leg of a dragon, whose neck, body, and tail form the bow of the initial P. See pl. xv.

The long vertical shaft of the initial is formed of a band of gold, another of blue with a zigzag pattern in white, and a third, the upper half of which is orange-red and the lower half pink, both patterned in white; at the base of the

shaft is a dragon, whose tail extends across the lower margin on a gold ground and ends in a foliated spiral.

10. f. 242. Psalter of the Virgin. Presentation of the Virgin in the Temple. On *r.*, as a child, she stands on the steps of an altar, holding a taper in both hands. On *l.* her parents, Joachim and Anna. Above, the divine hand in a cloud.

The stem of the initial A on *r.* is blue with an undulating pattern in white; that on *l.* is formed by a blue and red dragon, whose tail extends into the lower margin on a gold ground and ends in spiral foliation with a projecting branch on which is a hare. At the top of the initial, a small dragon, and an attenuated monster with the crowned head of a woman and a foliated tail.

IV. The smaller two-line initials of the other psalms, &c., are also brilliantly illuminated. They are inset, with bars of gold and colour projecting into the margin and widening out at the extremities in foliation. Many of them contain only delicate foliation on the burnished gold ground, but others enclose charming little human figures, dragons, lions, dogs, &c., drawn with great spirit (see pl. xiv, Ps. cl). The following subjects may be noticed:—

Lion and dragon fighting. ff. 20, 39 *b*, 70 *b*, 89 *b*, 91, 140, 141.

Monster, half man half dragon. ff. 22, 30, 112 *b*.

Two men, one with sword, the other prostrate. f. 25.

Dragon. ff. 31, 31 *b*, 61 *b*, 69 *b*, 105, &c.

Two lions. ff. 32 *b*, 55, 87 (crowned, on hind legs), 92, 217.

Dog and dragon. ff. 34, 96, 137 *b*, 177, 192 *b*, 232 *b*, 235.

Queen, with sceptre, seated. f. 38.

Man praying. ff. 40, 168 *b*, 198.

Christ standing or enthroned. ff. 44 *b*, 165 *b*.

Lion, dragon, and bird. f. 45 *b*.

Man seated, with a dog on its hind legs. f. 49 *b*.

Lion, dog, and dragon. f. 51.

Prophet preaching. f. 58 *b*.

Nude man and dragon. f. 60 *b*.

Woman kneeling. ff. 64 *b*, 215.

Nude man and lion fighting. f. 72 *b*.

Nude man riding a crowned lion. f. 76 *b*.

Head of bishop. f. 80.

Man with axe. f. 84 *b*.

Human head, full-face. f. 93 *b*.

King, with sword, enthroned. f. 123.

Man and dragon fighting. ff. 126 *b*, 128.

Ape-centaur. f. 132.

Hooded man, kneeling, playing a harp. f. 139.

Priest at altar. f. 144 *b*.

Monster with goat's head playing a viol. f. 147.

Woman-monster suckling. f. 149.

Winged half-human monster. f. 155.

Grey friar, with book, preaching. f. 169 *b*.

Man and woman kneeling. f. 170.

Nude figure dancing. f. 173 *b*.

Man seated, with outstretched hands. f. 174.

Ape on horseback. f. 178 *b*.

Nude figure crouching. f. 180 *b*.

Bald-headed man with club. f. 188.

Horned man (Moses) addressing a youth. f. 189 *b*.

Friar in brown. f. 197 *b*.

Woman leaning on a rail. f. 197 *b*.

Nude figure. ff. 200 *b*, 208.

Centaur shooting. f. 205.

Dragon and ass. f. 209 *b*.

Woman before a tower (Jerusalem), and a bird. f. 212 *b*.

Three women praying, and a grotesque with sword and shield. f. 213.

Winged monster, half hare half dragon, lopping a branch. f. 214.

The initial of the first Canticle, *Confitebor* (f. 216), is of larger size (four lines deep) and encloses a miniature of Isaiah prophesying. Those of the other Canticles contain: *Ego dixi*. Dragon. f. 216;—*Exultavit*. Two lions. f. 217;—*Cantemus*. Three priests singing. f. 218;—*Domine audiui*. Jew praying. f. 219 *b*;—*Audite caeli*. Man seated. f. 221;—*Benedicite*. Christ enthroned. f. 224;—*Magnificat*. The Annunciation. f. 225;—*Nunc dimittis*. King



enthroned. f. 225 *b*;—*Benedictus*. Grey friar praying. f. 225 *b*;—*Te Deum*. Surpliced clerks singing. f. 226;—*Quicumque vult*. The Trinity, the Father seated, supporting the Crucifix, the Dove between them. f. 227.

The Litany (f. 229) has a three-line initial: a priest, seated, birching a boy, who kneels before him; on *r.* a woman (the boy's mother).

In the Office of the Dead (f. 233) several small initials sometimes occur on the same page. The subjects include:—

A tonsured figure reading. f. 233 *b*.  
The Resurrection. f. 234.  
Priest at a lectern. f. 234 *b*.  
Two dogs. f. 236.  
Seated figure with sceptre. f. 236 *b*.

Hare on hind legs with book and bell. f. 237.  
Two nude figures in hell-mouth. f. 238.  
Devil with flesh-hook. ff. 239, 240.  
Man praying. ff. 239 *b*, 240.  
Nude man kneeling. f. 241 *b*.

Among those in the Psalter of the Virgin are the Virgin crowned (f. 244), lion and eagle (f. 246 *b*), and the Virgin seated, with book (f. 256 *b*).

V. Verse-initials, which stand outside the vertical line of the text, are alternately burnished gold with blue penwork, and blue with red penwork. The penwork decoration is very delicately executed, and ends in a fine line or flourish running diagonally across the margin on the left. That of an initial in the last line of a page is more elaborate, with a feather-like diagonal projection across the lower margin. The effect in the Litany (e.g. ff. 229 *b*, 230), where every line has two initials as well as ornamentation filling it up where the text falls short of the end, is particularly brilliant.

VI. The line-endings are a marked feature of the MS. throughout. Besides ornamental designs in blue and gold, they include not only dragons, lions, dogs, hares, rabbits, &c., but a great variety of quaintly humorous creatures, often with human heads, all admirably drawn in blue ink. Many of these monsters, often two together and generally in the first line of a page, have very long slender necks and tails, which are knotted, twisted, and intertwined (e.g. ff. 116, 119, 142, 146, 191 *b*, 195, 201, 204, 217, 225, 230, 231 *b*).

Besides the marginal subjects already mentioned in speaking of the large historiated initials, there are a few others, viz. a finely drawn little centaur shooting (f. 31 *b*), a dragon spitting fire (f. 40), a peacock (f. 56 *b*), and a nearly nude man with sword and shield attacking a lion (f. 235).

Bound in crimson leather with sunk centre and corner-pieces richly tooled; *doublure* of the same leather also tooled, the fly-leaf opposite it covered with green watered silk. Edges gilt and gaufered in a lozenge pattern. Inside the upper cover is the binder's name, J. Jones, Liverpool; and the date is approximately given by the watermark on the inter-leaf after f. 17, 'J. Green, 1814'.

Purchased from St. Mary's College, Oscott, Birmingham, in 1908. It is uncertain how the MS. came to Oscott, but in a type-written account of it by Dame Laurentia, of Stanbrook Abbey, which has been freely used in writing this description, it is suggested that it was perhaps given or bequeathed by Charles Blundell, of Ince Blundell Hall, Lancashire, who died in 1837. The name 'Mary Airck' is written on the last page in a 17th cent. hand. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 39, pl. 39 from ff. 7 *b*, 8).

BOOK OF HOURS, of the use of York; originally placed at the end of a Psalter, the main part of which is now lost. The existing contents are:—(1) Canticles. Imperfect, beg. with v. 2 of 'Ego dixi'. f. 1;—(2) Athanasian Creed. f. 13 *b*;—(3) Litany. f. 16;—(4) Office of the Dead. Wanting the last leaf. f. 19 *b*;—(5) Hours of the Virgin. f. 26;—(6) Penitential Psalms. f. 62;—(7)



Gradual Psalms (cxix-cxxxiii). f. 69b;—(8) Hours of the Passion. f. 76;—(9) Hours of the Holy Spirit. f. 92.

The Kalendar, if there was one, has been lost with the Psalter. The Litany includes no English saints, not even St. Thomas. Peter Martyr (can. 1253) is invoked at the end of Martyrs, and there is a double invocation of Dominic. A Dominican influence is thus apparent, and, as will be seen below, a Dominican is introduced in one of the initials (f. 62). In the Hours of the Virgin there are Memoriae at Lauds (f. 39b) of the Holy Spirit, the Trinity, the Holy Cross, Michael, John Bapt., John Apost., Peter and Paul, Laurence, Stephen, Edmund King and Martyr, Thomas [of Canterbury], Nicholas, William, Archbishop [of York], Mary Magdalen, Mary of Egypt, Katharine, and Peace. The Memoria of St. William of York (can. 1226) and the evidence of the Litany point to a provenance from a Dominican house in the city or diocese of York, and the MS. is probably the earliest extant example of Hours of the Virgin of York use. This has been pointed out by Mr. S. C. Cockerell, who enumerates the following differences from the commoner use of Sarum:—

	Sarum.	York.
Matins, Bened.:	Alma virgo virginum.	Ora pia mente.
Lect. i:	Sancta Maria virgo virginum.	Sancta Maria piarum piissima.
R.:	Sancta et immaculata.	Beata es Maria que portasti.
V.:	Benedicta tu . . . Quia quem.	Ave Maria gratia . . . genuisti.
Bened.:	Ora mente pia.	Alma virgo virginum.
Lect. ii:	S. Maria piarum piissima.	S. Maria virgo virginum.
R.:	Beata es Maria que.	Sancta et immaculata.
V.:	Ave Maria gratia . . . genuisti.	Benedicta tu . . . Quia quem.
Lauds. Capit.:	Maria virgo semper.	In omnibus requiem.
Prime. Ant.:	O admirabile.	Quando natus.
Ps. 1:	Deus in nomine.	Beatus vir.
„ 2:	Laudate Dominum.	Quare fremuerunt.
„ 3:	Confitemini.	Verba mea.
		Laudate dominum.

Eight printed editions of the York Horae are enumerated by the Rev. E. Hoskins. See also Brit. Mus. Harl. MS. 1663. The first three psalms at Prime of York use are also in the Brailles Horae (see MS. 4), which is a very early Sarum book. In the Office of the Dead after the eighth lesson, 'Pelli mee', the respond is 'Memento mei Deus'. The other responds are the usual ones (S. C. C.).

Vellum; ff. 100.  $6\frac{7}{8}$  in.  $\times$   $4\frac{3}{4}$  in. 20 lines in a page. *Circ.* 1300. English (York). Collation, 1<sup>12</sup>, 2<sup>8</sup>, 3<sup>12</sup> (wants 6), 4<sup>12</sup>, 5<sup>12</sup>, 6<sup>6</sup>, 7<sup>12</sup>, 8<sup>2</sup>, 9<sup>12</sup>, 10<sup>12</sup>, single leaf. The text is neatly written, in ink which has turned brown; the hand becomes smaller after f. 12 and there appears to be a change at f. 75. Initials of verses are alternately in blue and burnished gold with filigree penwork in red and blue respectively, often extending along the upper and lower margins, usually with serrated edges. The line-endings are of a similar kind, chiefly in decorative patterns composed of circles, spirals, zigzags, quatrefoils, &c., but sometimes they are in form of a fish. From f. 76 onwards they are by another hand and somewhat different, a feather-like design being especially common. Initials of psalms, prayers, &c., are two lines deep and are either blue on pink or the reverse, edged with burnished gold. As far as f. 75 they mostly enclose a small human-headed monster on a gold ground, but from that point they contain either foliage in red and green or less often a human head. Attached to them in each case in the left margin is a cusped border in pink and blue with occasional spots and indents of gold extending the whole height of the text with branches along the upper and lower margins terminating in three trilobe leaves. There is, however, again a difference after f. 75, the border being narrower and in



darker tones and the branches terminating in a single oval leaf with converging edges. In the lower margin they support small human and other grotesque figures, e. g. an ape with sword and buckler (f. 81 b), a hare playing a viol (f. 83), and another with lance and shield (f. 89). In this part of the MS. (ff. 96-100) the Hours of the Passion and the Holy Spirit have similar decorative initials five and four lines deep respectively, with partial borders, at each of the Hours after Matins, the initial of which is historiated.

The thirteen historiated initials are numbered, together with the larger decorative initials, in a late 16th cent. hand, and as the numeration begins with 9, there were no doubt eight others in the Psalter, which at the time must have been still prefixed. The first eleven are by the same hand and are fairly good. The letters are in pink on a diapered blue panel five to ten lines deep, with an interior background of burnished gold dotted in patterns. The other two in the latter part of the volume are by an inferior hand; the letters are in blue and red, there is no diapering, and the gold background is not dotted. The borders throughout resemble those which accompany the smaller initials, but are fuller and more elaborate. The scenes depicted are:—

1. f. 19 b. Office of the Dead. The Last Judgement. In init. P, Christ sits on an arc, showing the Wounds. Below, a group of figures praying. In lower margin, on r. and l., two angels in a cloud blowing trumpets, between them dead rising from tombs; below, hell-mouth (partly obliterated).

2. f. 26. Matins of the Virgin. The Annunciation. The Virgin on r. holding a scroll, with the Holy Dove at her left ear. Gabriel on l. with a scroll in his right hand and the left raised. Between them lilies in an earthenware jug.

3. f. 32 b. Lauds. The Visitation. The Virgin and Elizabeth embrace.

4. f. 44. Prime. The Nativity. The Virgin reclines on a couch, head to l. On the farther side of the couch the swathed Child lies in a high crib, over which appear the heads of the ox and ass. Joseph sits on r. Above, a curtain and lamp.

5. f. 47 b. Tierce. The Adoration of the Magi. The Virgin, crowned, sits on r. suckling the Child. On l. a Magus kneeling uncovers a cup full of gold coins, one of which the Child has taken. The other two Magi stand behind talking; one of them points to the Virgin, whose head is turned away from them.

6. f. 50. Sext. The Presentation in the Temple. The Virgin hands the Child to Simeon, who stands on r. behind an altar holding out his arms covered with a cloth. Joseph on l. with a basket of doves. The Child has a gold coin (cf. no. 5) in his hand.

7. f. 52 b. None. The Flight into Egypt. The Virgin with the swathed Child rides to r. on an ass led by Joseph, who carries a bundle on a staff over his shoulder.

8. f. 55. Vespers. Burial of the Virgin. The twelve Apostles carry the bier, covered with a striped pall, to l. Two Jews are miraculously attached to it by their hands, which they are unable to remove (cf. *Legenda*

*Aurea*, 1846, p. 508).

9. f. 59. Compline. Coronation of the Virgin. Christ, with book, seated on r. places a crown on the head of the Virgin, who sits beside him on l. with hands joined.

10. f. 62. Penitential Psalms. Confession and Penance. In two compartments vertically divided. On l. a Dominican seated on a wall hears the confession of a man who kneels before him; the head of another Dominican appears under an arch below. On r. a priest, with girded alb and blue stole, addresses five penitents and lays a birch rod on the backs of the hands of one of them. See pl. xvi, a.

11. f. 69 b. Gradual Psalms. The Crucifixion. On l. the Virgin is swooning, supported by one of two nimbed women behind her. Nearer the Cross Longinus, kneeling, points to his eyes and thrusts the spear into our Lord's side. On r. St. John wrings his hands, and Stephaton, holding a bucket of vinegar, offers the sponge on a reed.

12. f. 76. Hours of the Passion. The Crucifixion, treated by the second and inferior artist. On l. the Virgin and Longinus, standing. On r. St. John with book, and Stephaton with vinegar. Above the Cross the sun and moon. See pl. xvi, b.

In border, at the top grotesques; at the side an ape with mirror, and a peacock; at the bottom a man blowing a long trumpet from which hangs a pennon with three streamers, and another man, with long peaked black hood, playing a viol and carrying a smaller duplicate of himself on his back.

13. f. 92. Hours of the Holy Spirit. Pentecost. The Virgin seated, with three Apostles on either side of her. Above, the Holy Dove descending.

In lower margin, a hare riding on a white hound and holding erect a pennon with three streamers.



Binding of red morocco (English, early 18th cent.), with tooled central lozenge and border. Gilt edges.

Purchased of J. and J. Leighton, 1905. Previously belonged to F. T. Freeman, of Hampstead (sale at Hodgson's, Mar. 13, 1902). Some of the margins formerly contained scribblings, which were erased before the MS. was acquired by its present owner. It is, however, still possible to read on ff. 14 *b*, 15, 'John Doharty teacher of Ma[thematics] Worcester. The most ingenious Man in Great Brittain'; on f. 24, 'John Doharty'; and on f. 89, 'Duharty'. From the *Dict. Nat. Biogr.* it appears that:—

Dougharty, John (1677–1755), mathematician, was an Irishman and kept a writing and arithmetic school at Worcester for 55 years. He also taught the higher mathematics. His 'General Gauger', 12mo, London, 1750, came to a sixth edition in the same year. . . . He died at Worcester 11 Jan. 1755, aged 78, and was buried in the centre of the area of the cloisters of the Cathedral. His two sons, Joseph and John, were successful surveyors. . . . John is known by his plan of Worcester, 1742, a drawing of the Guildhall of that city, and 'an exact plan' of Kidderminster, 1753.

As the date 1760 can be read on f. 19, the John Dougharty by whom the entries were presumably made must have been the younger of the two. An earlier owner in the latter part of the 16th cent., evidently a strong Protestant, has also made a few entries, chiefly explanatory titles, e. g. (f. 16) 'Letanium Romanum. Heere beginneth the huddle of the Romish trumpery'. A royal crown with 'Eliza<sup>b</sup> R' below it, the E being formed by the three streamers of a pennon held by a grotesque in the border (f. 94), appears to be by a different hand. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 65, pl. 57 from f. 26).

### 13

PLS. XVII–XX

THE GORLESTON PSALTER, formerly known as the Braybrooke Psalter. Full text:—(1) Kalendar, with the title 'pape' and the name of St. Thomas of Canterbury erased. f. 1;—(2) Prayer before the Psalter, beg. 'Suscipere dignare domine'. f. 7 *b*;—(3) Psalter. f. 8;—(4) Canticles. f. 190 *b*;—(5) Athanasian Creed. f. 206;—(6) Litany, with collects. f. 208 *b*;—(7) Office of the Dead. f. 215;—(8) Three prayers, beg. (a) 'Deus in cuius direccione', (b) 'Saluator mundi saluum me fac', and (c) 'Veniam peto coram te'. ff. 223 *b*, 224, 225;—(9) Hymn in five four-line stanzas, beg. 'Deus homo fili dei | Fons et forma nostre spei' (not in Chevalier's *Repert. Hymnolog.*). f. 225 *b*;—(10) Norwich Litany (a later addition). f. 226 *b*.

The following account of this splendid MS. has been abridged from a monograph by Mr. S. C. Cockerell entitled *The Gorleston Psalter, a manuscript of the beginning of the fourteenth century in the library of C. W. Dyson Perrins, described in relation to other East Anglian books of the period*, 1907, folio, xxi plates.

The Kalendar is in red, carmine, blue, and burnished gold, each month occupying a page, and is of Sarum use with Mary of Egypt (Apr. 2) and Erkenwald (Apr. 30) marked as 'non Sarum'. It is printed in full by Mr. Cockerell and collated with those in the Douai Psalter and Brit. Mus. Stowe MS. 12 (a Breviary), with which it is in close agreement. Both these MSS., the date of which probably lies between 1322 and 1325, omit the above two 'non Sarum' saints, but add Richard of Chichester (Apr. 3) and his translation (June 16), Cuthburga (Aug. 31), and Thomas of Hereford (Oct. 2, canonized 1320). These additions



point to a rather earlier date for the present MS. The most significant entry here is 'Dedicacio ecclesie de Gorleston, maius duplex', in gold on Mar. 8. This connects the MS. with Gorleston in the north-east corner of Suffolk, two miles south of Yarmouth, and also with the beautiful Douai Psalter, in which there is a note that it was given by the vicar of Gorleston to an Abbot John, possibly John of Aylesham, Abbot (1325-1346) of Hulme, ten miles north-west of Yarmouth. Though now merely a suburb of Yarmouth, Gorleston was at one time a place of some importance, with several religious houses, including priories of Austin and Franciscan friars and of canons regular; and most probably both Psalters, and perhaps also Stowe MS. 12, were actually produced there. The church was dedicated to St. Andrew, whose feast here is a duplex in gold, and whose martyrdom is depicted three times, viz. in an initial on f. 23 and in the lower margins of ff. 11*b*, 175. There is nothing monastic either in the Kalendar or original Litany, though Benedictines often appear in the decoration.

In the Litany Edmund and Thomas (erased) are invoked among Martyrs; Wulstan, Cuthbert, and Dunstan among Confessors; and Etheldreda among Virgins. The second Litany (f. 226*b*), which was added later in the 14th cent. by an inferior hand on four pages left blank at the end, includes Oswald, Edmund, Ælphege, Thomas, and William among Martyrs; Neot among Confessors; and Etheldreda, Mildred, and Osith among Virgins. Its Norwich origin is evident from the prominence of the boy-martyr William of Norwich, who is invoked twice, a distinction which he shares with Benedict and Anne.

The patron for whom the MS. was written is identified by Mr. Cockerell with an elderly layman, bearded and bald-headed, who appears frequently in initials and borders, either alone or in company with a monk. Near him in one case (f. 70*b*) there is a shield of arms, per pale *or* and *vert*, a lion rampant *gules*. These arms, which occur also prominently on f. 68*b*, were borne by Roger Bigod, 5th Earl of Norfolk, Marshal of England, who died Dec. 11, 1306, when his honours became extinct. If he was its original owner, the Psalter must therefore be earlier than 1307. His personal connexion with it is, however, not wholly free from doubt; for his arms are not more conspicuous than several others which will be described below, and heraldic decoration without any special significance is a common feature in MSS. of the East Anglian school.

From the association of the arms of England and France on f. 8 and elsewhere the anterior limit of date may be fixed in 1299, when Margaret of France became the second wife of Edward I. As the added Litany, except that it has two extra collects, is identical with that added to the Ormesby Psalter after it was presented to the Cathedral Priory of Norwich, it is probable that, whoever was its original owner, this volume also found its way before long to the same monastery and remained there till the Dissolution. Its subsequent history will be found below.

Vellum; ff. 228. 14 $\frac{3}{4}$  in.  $\times$  9 $\frac{1}{4}$  in. 16 lines in a page. Beginning of XIV cent. (1300-1306?). English (Gorleston). Collation, 1<sup>o</sup>, single leaf (Crucifixion), 2<sup>o</sup>-4<sup>o</sup>, 5<sup>o</sup> (wants 1), 6<sup>o</sup>-28<sup>o</sup>, 29<sup>o</sup>; mostly numbered at the end, with catchwords, which, like those in the Douai Psalter and Stowe MS. 12, are in a small charter-hand (see *op. cit.*, pls. VII, XI). The leaf missing between f. 31 and



f. 32 contained the last four verses of Ps. xxii and the whole of Ps. xxiii. A large and regular liturgical script on lines ruled in carmine ink. Verse-initials in plain burnished gold on parti-coloured panels, half blue and half pink, the interior of the letter being coloured reversely. The coloured ground both within and without is relieved with white, which in the interior is often like lace-work, leaving the bare ground in foliated and other patterns. In other cases there are white lines or spirals, a spray of foliage, fleur-de-lis, rampant lion, or spread-eagle. When there is no psalm-initial on the page, the verse-initials are connected by a thin pink and blue stem running down, as it were, behind them and usually branching out in the upper and lower margins as a support for drolleries.

The other and more elaborate forms of decoration to which the MS. owes its high position among the very finest examples of early 14th cent. English art may be classified under six heads, viz. I. Kalendar; II. Full-page Crucifixion; III. Large historiated initials with full borders; IV. Smaller historiated and other initials; V. Marginal subjects; VI. Line-endings.

I. Each month in the Kalendar has on *l.* a broad pink and blue ribbon-border edged with burnished and dotted gold. On this, and connected by a thin stem which runs down the centre and throws off sprays of leaves of vine, oak, &c., are four (in Jan. and Dec. five) medallions containing heads of the principal saints of the month on burnished gold. The occupation of the month and the zodiac sign are side by side in the lower margin within pink and blue roundels on dotted gold grounds. The subjects are:—

1. f. 1. Jan. (a) A man sits before a fire drying a boot and with his left hand stirring a pot. (b) Green waves (Aquarius).

In border, the Three Magi, Hilary, Agnes, Paul, and Batildis.

2. f. 1 *b.* Feb. (a) Man digging with a pointed mattock. (b) Two fishes with mouths joined by a cord (Pisces).

In border, the Virgin, Agatha, Peter, and Matthias.

3. f. 2. Mar. (a) Youth between two oaks, which he holds (? usual April subject misunderstood). (b) Ram grazing (Aries).

In border, Gregory, Edward K. M., Cuthbert, and the Annunciation.

4. f. 2 *b.* Apr. (a) Man pruning a vine. (b) Red bull (Taurus).

In border, Mary of Egypt, Ambrose, Lion of St. Mark, and Erkenwald.

5. f. 3. May. (a) Bearded man on a blue horse, with hawk on wrist, rides to *r.* (b) Mermaid and mermaid (Gemini).

In border, John Evang., Dunstan (?), Augustine, and Petronilla.

6. f. 3 *b.* June. (a) Man mowing. (b) Toad-like quadruped (Cancer).

In border, Barnabas, Edward, Agnus Dei (Nativ. of John Bapt.), and Paul.

7. f. 4. July. (a) Man weeding with bill-hook and forked stick. (b) Lion to *r.*, with tail over its back (Leo).

In border, Thomas of Canterbury, Margaret, James, and Germanus.

8. f. 4 *b.* Aug. (a) Man reaping. (b) Mermaid (unusual for Virgo). See *op. cit.*, pl. II.

In border, Laurence, the Virgin (Assumption), Bartholomew, and John Bapt.

9. f. 5. Sept. (a) Man picking grapes. (b) Pair of scales (Libra).

In border, the Virgin (Nativ.), youth (not St. Helena) with cross, Matthew, and Michael.

10. f. 5 *b.* Oct. (a) Man sowing, with seed in a box with legs. (b) Red dragon (Scorpio).

In border, Mark the Pope, Ox of St. Luke, Romanus, and Simon and Jude.

11. f. 6. Nov. (a) Man killing a pig with an axe. (b) Centaur shooting over his back (Sagittarius).

In border, Martin, Edmund archb., Katharine, and Andrew.

12. f. 6 *b.* Dec. (a) King with Janus-faces at table with knife and goblet. (b) Goat with curly horns (Capricornus).

In border, Nicholas, Lucy (or Virgin), Thomas Apost., Nativity, and Thomas of Canterbury.

II. f. 7. Full-page Crucifixion (pl. xvii; *op. cit.*, pl. III). The Virgin on *l.* with clasped hands, in blue with pink fur-lined mantle. St. John on *r.* in a similar attitude, in a pink tunic and blue mantle lined with vermillion. Mary Magdalene, wearing a violet mantle lined with vermillion, kneels on *l.* embracing the Cross. Christ is on a very tall Cross, with a narrow green fillet (the Crown of Thorns) round his head. Ground of burnished gold with dotted lozenge-diaper.

Ribbon-border ( $1\frac{1}{4}$  in.) of the arms of England and France alternately, with a lozenge-diaper edging in blue, pink, and vermillion on each side. Quatrefoils at the corners with the symbols of the Evangelists holding scrolls with their names, and in the centre of each of the four sides a roundel enclosing a head, viz. at the top a young queen, at the bottom a man with black curly



hair and beard, and on *r.* and *l.* two old men with white curly hair and beards, apparently portraits from life. The ground in both quaterfoils and roundels is of burnished gold dotted in patterns. Sprigs of daisy-buds and ivy-leaves at the corners, apparently added later than the picture.

Painted on a single inserted leaf, the counterpart of which (if there was one) probably contained a miniature of the Virgin and Child facing the Crucifixion, as in the Douai and Arundel Psalters. On the back is the prayer 'Suscipere dignare', &c., with an initial of coils of foliage on a flat gold ground, a narrow stem extending from it to the foot of the page with delicate branches on which are a robin, goldfinch, a man thrusting a spear at a fly, and two youths fighting with sword and buckler. Both pages are by an artist whose very refined work appears nowhere else, and the leaf was perhaps inserted a few years after the MS. was otherwise completed. The Crucifixion very closely resembles that in the Douai Psalter (*op. cit.*, pl. xvi, and New Palaeogr. Soc., *Facsimiles*, pl. 14).

III. Eleven Psalms, the first Canticle, and the Office of the Dead have large historiated initials and full borders of the best East Anglian style, in several cases with shields of arms, grotesques, and other figures. The ground within the initials is of burnished gold with dotted patterns, and they stand on an outer ground of pink and blue diapering, usually arranged quarterly, the first and fourth quarters being of the one colour and the second and third of the other. Besides the usual eight psalms so distinguished, viz. the first of Matins on the several days of the week and (cix) the first of Sunday Vespers, psalms li, ci, which begin the second and third of the three equal divisions of the Psalter, and cxix, the first of the Gradual Psalms, which is much less often specially decorated, are also included.

1. f. 8. Ps. i, *Beatus vir*. A magnificent page (pl. xviii; *op. cit.*, pl. iv), worthy of comparison with the Beatus-pages in the St. Omer, Douai, and Ormesby Psalters (ib. pls. xv, xvii, xix). The initial B ( $5\frac{3}{4}$  in.) is on a richly diapered pink and blue panel bordered with the arms of England and France within a narrow edging of burnished gold, on *r.* of which the letters of 'eatus vir', alternately pink and blue, are vertically arranged in panels coloured reversely and edged with gold. Within the B is an elaborate Jesse-tree on a burnished gold ground. Jesse lies with head to *l.* resting on his bent arm. From his loins springs an oak with looped branches to *r.* and *l.*, enclosing four seated kings on either side, David with harp being the lowest on *r.* and Solomon (?) on *l.* The two main stems between the two vertical rows of kings intersect so as to form three elliptical spaces containing the Virgin and Child, the Crucifixion, and Christ seated in majesty. Two angels swing censers at the feet of the Virgin and Child, and prophets, fourteen in all, stand on either side of each row of kings. There are two more kings in loops at top and bottom of the vertical shaft of the B and six others with seven prophets in the intersecting branches which run round the border of the page. In the border below the text, instead of kings and prophets, are small pictures of the Annunciation, Visitation, Nativity, Adoration of the Magi, and Presentation in the Temple; and between the border and last line of text is a hunting scene, with stags, a boar, dogs, and rabbits. In the margin on *l.* of the B Goliath, in banded mail with surcoat, stands holding a

long spear and dagger. In the lower margin he crouches on the ground on *r.*, clutching his spear, and David in centre slings a stone at him.

2. f. 35. Ps. xxvi, *Dom. illuminatio*. Six-line initial. The anointing of David. Samuel on *r.* pours oil on his head; two men behind Samuel, one of whom bears a crown covered by a fold of his mantle. On *l.* Jesse (who holds up his left hand in surprise) and two of his sons. Gold background patterned with vine-leaves. Arms of England and France at the junction of the loops of the D with the border.

3. f. 52 b. Ps. xxxviii, *Dixi custodiam*. Six-line initial. Christ stands on *r.* at an altar with processional cross, showing his wounds. He turns towards David, who kneels pointing to his lips. Behind David two youths kneeling.

4. f. 68 b. Ps. li, *Quid gloriaris*. Five-line initial, divided vertically. Saul sits on *l.*, cross-legged, with drawn sword in his left hand over his right shoulder; with right hand raised he commands Doeg to slay the priests (1 Sam. xxii. 18). In *r.* compartment Doeg slays four priests.

In border, arms of England and France; also checky *az.* and *or* (Warrenne) and, prominently between the text and lower border, those of Roger Bigod (see above).

5. f. 69. Ps. lii, *Dixit insipiens*. Six-line initial. Under a triple canopy a king (Saul?) sits holding a drawn sword and with his left hand adjusting the cord that fastens his mantle. Two knights in mail stand on *r.* and *l.*, one drawing his sword, the other with sword drawn.



They closely resemble the two aspects of Doeg in no. 4. An unusual subject for Ps. lii, perhaps referring to v. 2, 'Corrupti sunt', &c.

At corners of border four prophets, and on border at foot of page two men fighting with swords and bucklers.

Between border and last line of text the arms *az.* a cross patonce betw. five martlets *or* (St. Edward the Confessor) and *az.* three crowns *or* (St. Edmund); and in centre between them *gules* a cross *arg.* betw. four leopards' heads *or* (*op. cit.*, pl. x). These arms have not been identified. With a field *sable* they were borne by Dover Priory, and they were possibly the arms of Gorleston or of St. Bartholomew's Priory, Smithfield, which owned Gorleston church.

6. f. 86. Ps. lxxviii, *Salvum me fac*. Six-line initial. Above, three men cast Jonah from a boat into the sea; two women in prow and stern look away. Head of the whale under water on *l.* Below, on *l.*, the whale casts up Jonah, and the boat comes to land with two persons on board. Two others already landed kneel before the Deity enthroned on *r.*, with a kneeling angel on either side censuring.

At corners of border four prophets, and a kneeling figure near the top of the initial. Five shields of arms, viz. (1) Quarterly *arg.* with *gu.* fretty *or*, over all a bend *sable* (Hugh le Despenser, hanged 1326); (2) *Gu.* three crescents *ermine* (Sir John de Freville, co. Camb.); (3) *Az.* crusily, two trumpets palewise *or* (Trumpington—a Sir Richard de Trumpington was buried in Gorleston church); (4) *Arg.* a fess betw. two chevrons *gu.* (Sir Gilbert Peche, cos. Camb. and Suff., d. 1322); (5) *Arg.* three chevronels *gu.* (Langton, &c.). Possibly the field on the last two shields should be *or*, in which case they would be the arms of the great families of Fitzwalter and Clare.

7. f. 107 b (pl. xix; *op. cit.*, pl. v). Ps. lxxx, *Exultate*. Six-line initial. Above, Christ seated, with orb; on either side a kneeling angel, and two others, half-length, in clouds above, all four swinging censers. Below, seven musicians with hand-organ, harp, long trumpet, viol, lute, psaltery, and tambourine, all standing except the harpist.

In margins a musician with bagpipe, a grotesque with pipe and tabor, and rabbits, a hare, a dog, and a grotesque huntsman. In lower corners of border two seated prophets, and in margin on *l.* and below the text four shields, viz. (1) Checky *az.* and *arg.*, on a bend *gu.* three lions passant bendwise of the second (? Clifford, *arg.* for *or*); (2) Checky *arg.* and *az.*, on a fess *gu.* three cinquefoils pierced of the first (? Clifford, *arg.* for *or*); (3) *Gu.* a fess betw. six cross-crosslets *or* (Guy de Beauchamp, Earl of Warwick, d. 1315); (4) Barry of ten *arg.* and *az.*, as many martlets in

orle *gu.* (Aymer de Valence, Earl of Pembroke, d. 1324).

8. f. 126 (*op. cit.*, pl. vi). Ps. xcvi, *Cantate Domino*. Six-line initial. Above, an angel, in girded alb with red expanded wings, holding a palm-branch, addresses two shepherds, one blowing a pipe, who approach from *r.* with a shepherdess between them. Three sheep on *l.* Below, three clerks sing from a long roll, one end of which is held by the foremost of them, while the other end falls to the ground over the top of a lectern on *r.*

In corners of border four prophets or apostles, and below the text a man playing an organ, with another, hooded, blowing the bellows. No shields of arms.

9. f. 128 b (*op. cit.*, pl. i, in colour). Ps. ci, *Domine exaudi*. Five-line initial. A finely drawn female figure (the Church), with crown over a white kerchief, holding up a building in her left hand (cf. a similar figure in the Douai Psalter, *op. cit.*, pl. xviii).

In corners of border four shields, viz. (1) Bendy sinister of ten *arg.* and *az.* (Montfort, perhaps for John, Lord Montfort, slain at Stirling, 1314); (2) *Arg.* a saltire engrailed *gu.* (Payn, Lord Tiptoft, also slain at Stirling); (3) *Arg.* three bars *gu.* (Molton); (4) Checky *az.* and *arg.* a fess *gu.* (Clifford, perhaps for Robert, 5th Baron, slain at Bannockburn, 1314).

10. f. 146 b. Ps. cix, *Dixit Dominus*. Seven-line initial. Under a six-arch canopy the Father and Son sit on a long bench with Gothic decoration. Both bless with the right hand; in the left the Father holds an orb with cross, and the Son holds up the left to show the wound. The Dove descends between them, bearing a wafer with IHS. In the loops of the D are two angels adoring.

In lower corners of border two apostles; in centre on the border a bishop and an archbishop in the act of benediction. In border on *l.* heads of five bearded men, two with red crowns.

Seven shields, viz. (1) Checky *az.* and *or*, on a fess *gu.* three cinquefoils pierced *arg.* (Roger de Clifford, exec. *circ.* 1322); (2) *Gu.* a lion rampant *or* (Edmund Fitzalan, Earl of Arundel, beh. 1326); (3) Tiptoft as in no. 9 (2); (4) *Az.* a fess *arg.* betw. three cinquefoils *or* (Marward or Merward); (5) Clifford as in no. 9 (4); (6) *Az.* three cinquefoils pierced *or* (Thomas, Lord Bardolf, d. 1328); (7) Barry of six *az.* and *arg.*, in chief three torteaux (Reginald, Lord de Grey, d. 1307–8, or John, his son, d. 1323).

11. f. 167. Ps. cxix, *Ad Dom. cum tribulationer*. Five-line initial. Above, Christ enthroned in a quatrefoil, with two angels adoring. Outside the quatrefoil the symbols of the Evangelists holding scrolls with their names. Below,



under three arches, in centre two men and a third behind them kneel in prayer. On *r.* a kneeling Franciscan; on *l.* a Cistercian or white canon (damaged).

In lower part of border two knights with drawn swords.

12. f. 190 *b* (*op. cit.*, pl. vii). Canticle, *Confitebor*. Five-line initial. Under a canopy a prophet with scroll 'Zacarias', a mistake for 'Isaias'.

In border two heads and a third in profile which closely resembles one in Stowe MS. 12 (Palaeogr. Soc., *Facsimiles*, Ser. ii, pl. 197). Between border and last line, on *l.* a fox carrying off a duck, which cries 'queck', on *r.* a woman-monster brandishing a distaff.

In corners four shields, viz. (1) *Gu.* a fess betw. two chevrons and three cross-crosslets *or* (?); (2) *Az.* semy of cross-crosslets fitchy

and three cinquefoils pierced *or* (Bardolf); (3) *Az.* two bars betw. three . . . *or* (injured); (4) *Gu.* a saltire engrailed *or* (Kerdeston, probably for Roger, Lord Kerdeston, Governor of Norwich Castle, d. 1337).

13. f. 215. Office of the Dead. Five-line initial. Burial of a bishop, who lies fully vested, with a veiled chalice on his breast, in a green marble tomb raised above the ground. On *r.* a bishop, with pastoral staff, raises his hand as he pronounces the words 'Absolvimus te', shown on a book held up by a deacon. Behind him stand another deacon and a clerk, and on *l.* are two canons or Dominicans, in black cloaks over white surplices, one of whom holds out a red book. Two similar figures kneel in the lower corners of the border, in which there are also six medallions with heads expressing grief, one crowned and two mitred.

IV. The remaining psalms with the collects, &c., have two-line initials about  $1\frac{1}{4}$  in. high, to which are attached richly decorated marginal bars and partial borders in the style of the full borders on the thirteen pages above described. There are 188 of these initials in all, of which 145 are historiated, the rest being filled in with red and green vine-leaves, blue and gold chequers, and geometrical patterns, except initial I, which is in the margin and of varying length and is composed of interlaced work. As in the thirteen large initials, the inner ground is of burnished gold and the outer ground diapered in pink and blue, within a narrow frame of gold edged with green. About half of the historiated initials contain single figures only, Christ with orb or showing his wounds, apostles, prophets, bishops, and men reading, praying, singing, &c. The rest have two or more figures, with subjects referring more or less obviously to the opening words of the psalm, canticle, or prayer. A full list is given by Mr. Cockerell, pp. 36-48.

V. The marginal drolleries and other subjects are very numerous and interesting, and are usually supported on, or associated with, the branching extensions of the initials along the top and bottom of the page. Mr. Cockerell (p. 27) divides them into six groups, viz. (a) Animals, &c.; (b) Various jests in which animals take part or are treated grotesquely; (c) Games, occupations, &c.; (d) Musicians; (e) Monks, nuns, and ecclesiastics; (f) Sacred subjects.

Group (a) includes, besides monsters and nondescripts, apes, boars, a cat, dogs, a goat, lions, pigs under an oak, rabbits, stags, an eaglet, a magpie, parrots, and a raven eating a pig.

In group (b) there are a large number of diverting incidents. Thus an ape carries sword and buckler, shoots at bird, rabbit, and snail, hunts on horseback, chases another ape, asks mercy of warrior, and figures as bishop, doctor, piper, and ploughman; a boar attacks a knight, who drops his sword; a fox as bishop preaches to ducks, and rides on ass and goat; rabbits hunt and beat dogs, take refuge from dogs in a hood, shoot at parrots, use crutch, wield axe, lead ape and bear, are blown out of a horn, light candles at a bier, and take part in a funeral (*op. cit.*, pl. ix); a snail attacks knight, naked man, boy armed with hatchet, and pelican, encounters a watchman, and fights ape and nondescript; and a housefly is attacked by a man with spear and shield. A centaur also

shoots at stag and ape, and chases rabbit; and a dragon attacks knight.

Group (c) is very miscellaneous. It includes wrestling, sword and buckler play, and putting the stone; a woman making a garland, warning fox from duck, chasing fox with duck, and a woman-monster with distaff doing the same; nude figures; man in black cloak and hood with two long ears; man rejecting bowl offered by monster, by ape and by girl, giving a woman a ring, digging, ploughing with two oxen and a horse, forging horseshoe, holding flail and axe, knocking down acorns for pig, picking grapes, attacking three girls, brandishing two swords, leading bear, slaying nude man, driving hare and stag, slinging at stag, shooting fox with duck, netting, luring, and shooting at rabbits, &c.; man-at-arms with sword or mace arresting a cutpurse and grape-stealer (*op. cit.*, pl. xiii).

Group (d) includes bagpipes played by youth, nondescript, ape, and hare; harp played



by youth ; horn blown by men, woman, angels, and ape ; organ played by dog and hare, ape and hare, ape and boy, and girl and zany ; portable organ played by man ; pipe with small drum on the shoulders played by king on ass-back, nude man, ape, dog, and nondescript ; tambourine played by girl and dog ; viol played by girl or youth, ape, and nondescript ; zither-player.

Group (e) includes a pope and bishop ; pope at lectern ; bishop and Benedictine nun at lectern ; bishop confessing Benedictine monk and nun ; pardoner giving purse to nun and emptying purse at girl's feet ; Benedictine

monks and nuns ; Cistercians ; hermit ; priest chanting.

Sacred subjects forming group (f) are not common. They include David and Goliath, the Virgin and Child, the Crucifixion, the Resurrection, *Noli me tangere*, hell-mouth, St. Andrew, St. Peter and St. Bartholomew, and an angel. They are described by Mr. Cockerell in connexion with the figure-subjects in the initials, pp. 36-48 ; and the references to all the other marginal-subjects as above are given by him on pp. 27-29. See pl. xx, and *op. cit.*, pls. ix-xiv.

VI. The line-endings (*op. cit.*, p. 26, and *ib.* pl. viii) consist of narrow panels or bands with various forms of decoration. Besides diapers, sprays of oak-leaves, and geometrical and other patterns (especially a blue or pink fret on a burnished gold ground), some of the decoration is heraldic, viz. the leopards of England, *or* on *gules*, and the lilies of France, *or* on *az.*, the arms of Warenne (checky *or* and *az.*), of Hugh le Despenser (see above), and of Bardolf (*az.* three cinquefoils *or*), and *gules* three chevronels *or* (? Montfichet). The last arms, unlike the rest, do not also occur in the MS. on a shield. In other cases there are a row of human heads, usually of mailed knights on a gold ground, a row of garlanded girls as low as the armpits, three white monks singing, &c. ; and animals are also common, as rabbits in a warren (frequent), a hound alone or chasing a hare, a fox with duck, pigs with or without oak-leaves and acorns, an ape, a bird, a fish, and a variety of nondescripts.

Both the figure-subjects and the decoration of the MS. are by several different artists, whose characteristics are carefully analysed by Mr. Cockerell (p. 23). He distinguishes as many as five figure-draughtsmen, who are associated with four decorators, neither class of artist apparently encroaching upon the province of the other. The hand of the first, and best, decorator is confined to ff. 8-16 (lower half), 143-226 ; that of the second to ff. 16 (upper half)-54 ; that of the third, and second-best, to ff. 55-142 ; and that of the fourth to the Kalendar, ff. 1-6. Similarly, the first figure-draughtsman, 'a man with a grave mind, a firm touch and a sureness of hand that raise him above his fellows', worked on ff. 8-15, 143-214 ; the second on ff. 16-55 ; the third on ff. 55-142 ; the fourth on ff. 16, 215-225 ; and the fifth on the Kalendar only.

Binding of brown russia leather, with blind tooling over bevelled boards, 1794-1823. The first date is fixed by a watermark and the other by an inscription given below. Gilt edges. Lettered on the back incorrectly **MISSAL**.

Purchased from Henry Neville, 6th Baron Braybrooke, of Audley End, Essex, in 1904. At the top of the first page is the inscription 'Thomas Cornwaleys Miles', i. e. Sir Thomas Cornwallis, b. 1519, Sheriff of Norfolk and Suffolk 1552, Privy Councillor, Treasurer of Calais and Comptroller of the Household in the reign of Queen Mary, d. at Broome Hall, Suffolk, 1604. The MS. continued in the possession of the Cornwallis family until the death of Charles, 2nd Marquis Cornwallis, without male issue, Aug. 9, 1823, when it was given by his five daughters to the Hon. Richard Aldworth-Neville, who had married the eldest daughter in 1819 and who succeeded his father as 3rd Baron Braybrooke in 1825. The gift is thus attested on a fly-leaf : 'This Missal originally the property of Sir Thomas Cornwalleyes, from whom it descended to the Daughters and Coheiresses of Charles, 2nd Marquis Cornwallis, was by them presented to the Hon<sup>ble</sup> Richard Neville as a token of their regard and affection 1823.' Signed by Jane Neville and her four sisters, Louisa, Jemima, Mary, and Elizabeth Cornwallis. The book-plate of arms of the Marquis Cornwallis is inside the cover. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 67, pl. 59 from f. 8).



PSALTER of Richard of Canterbury, monk of St. Augustine's Abbey. Full contents: (1) Kalendar (Jan. and Feb. missing). f. 1;—(2) Psalter. f. 6;—(3) Canticles and Athanasian Creed. f. 132;—(4) Litany. f. 144;—(5) 'Ordo visitandi infirmum'. f. 150;—(6) Office of the Dead. f. 163 *b*. For the last two articles cf. the *Customary of St. Augustine's, Canterbury*, ed. Sir E. M. Thompson, H. Bradshaw Soc., 1902, i, p. 332 seq.

Both Kalendar and Litany show clearly that the MS. was written for use at St. Augustine's Abbey. The former, which is in black, carmine, red, and blue (no gold), includes the following English and other saints:—

Mar. 20. Cuthberti ep. et conf. (red).	July 22. Wandregisilis.
Apr. 3. Ricardi ep. et conf. (red, 12 lessons).	„ 31. Tadwini archiep. (12).
„ 19. Alphegi archiep. et mart. (red, 12).	Aug. 5. Osuualdi regis et mart.
„ 24. Melliti archiep. II (carm.).	„ 12. Iamberti archiep. I (carm.).
„ 27. Festiuitas reliquiarum huius loci. II (blue).	„ 31. Eansuithie virg.
May 7. Letardi archiep. I (carm.).	Sept. 5. Bertini abb. (red, 12).
„ 18. Transl. S. Mildrethe uirg. (carm.).	„ 13. Transl. S. Augustini sociorumque eius. IIII (blue).
„ 19. Dunstani archiep. II (blue).	„ 19. Theodori archiep. II (blue).
„ 26. Augustini anglorum apostoli. IIII (blue) et S. Bede (black).	„ 30. Honorii archiep. I (carm.).
June 2. Oct. S. Augustini. I (red).	Oct. 4. Francisci conf. non ep. (red, 12).
„ 8. Transl. S. Aelphegi (red, 12).	„ 10. Paulini ep. et conf. (red, 12).
„ 22. Albani mart. (red, 12).	„ 11. Ethelburge virg.
„ 23. Etheldrithe.	„ 12. Wilfridi ep. et conf. (red, 12).
July 2. Swithuni ep. et conf. (red, 12).	„ 13. Edwardi conf. (red, 12).
„ 7. Transl. S. Thome mart. (carm., 12).	„ 17. Nothelmi ep. I (carm.) et SS. Etheldredi et Ethelbricti mm. (black).
„ 8. Grimbaldi conf.	Nov. 10. Iusti archiep. II (blue).
„ 13. Mildrethe virg. IIII (blue). With oct. (red).	„ 16. Ord. S. Aug. Anglorum. II (blue).
„ 15. Deusdedit archiep. I (carm.).	„ 20. Eadmundi regis et mart. (red).
„ 20. Wolmari conf.	Dec. 29. Thome mart. (blue).
	„ 30. Petri abb. (S. Aug., red, 12).

The name of St. Thomas of Cant. and 'pape' have been erased throughout. The Kalendar substantially agrees with that (1252-1272) in the Chartulary E. xix in Canterbury Cathedral Library, a copy of which by Mr. Edmund Bishop is prefixed. Adrian abb. (Jan. 9), Laurence archiep. (Feb. 3), and Milburga (Feb. 23) were no doubt in the two missing months.

The Litany includes invocations to St. Martial at the end of the Apostles; Alban, Ælphege, Thomas (erased), Oswald, and Eadmund among Martyrs; Augustine (II), Laurence, Mellitus, Justus, Honorius, Deusdedit, Theodore, Letard, Iambert (all early archbishops of Canterbury), Paulinus, Dunstan, Eadmund [Rich. of Canterbury], Richard [of Chichester], Cuthbert, Swithun, Benedict (II), Peter, Adrian (II), and Æthelbert among Confessors; and Mildred (II), Ætheldreda, Æthelburga, Milburga, and Brigid among Virgins. These names, like those in the Kalendar, point conclusively to St. Augustine's Abbey, Canterbury. There is another, very similar, Litany in the Visitation of



the Sick (f. 156), omitting Eadmund, Richard, Abbot Peter and Æthelbert, and adding Aldhelm, Daria, and others.

In the margin of f. 115 *b* the illuminator has depicted a kneeling Benedictine monk, with his name 'Fr. Ricrs de cāt' written above him in a hand contemporary with the text. No doubt he was the original owner of the Psalter, and was presumably the same Richard of Canterbury named in a 15th cent. catalogue of the library of St. Augustine's Abbey as the former owner of fourteen other MSS. (M. R. James, *Ancient Libraries of Cant.*, p. 539).

Vellum; ff. 171.  $12\frac{3}{4}$  in.  $\times$   $8\frac{1}{2}$  in. 20 lines in a page. Early XIV cent. English. Collation, 1<sup>6</sup> (wants 1), 2<sup>12</sup>–14<sup>12</sup>, 15<sup>10</sup>; with catchwords. Sec. fol. of text, 'Apprehendite'. A large handsome liturgical hand, with verse-initials in blue with red filigree penwork, and ornamental line-endings also in red and blue. Initials of psalms, &c., two lines deep, in colour on burnished gold filled in with foliage and having cusped marginal extensions terminating in daisy-buds or leaves of vine, oak, &c., in green, blue, red, and gold, and often decorated also with well-drawn grotesques. Fourteen larger initials three to eight lines deep, beautifully historiated on diapered or burnished and patterned gold grounds. They are accompanied in each case with a partial border on two or three margins, of the same character as the extensions of the smaller initials but more elaborately decorative. The style is what is known as East Anglian, of which this Psalter, though without any large miniatures, is a fine example. The figures within the initials are very delicately drawn and coloured, and appear to be by the same artist who illustrated Queen Mary's Psalter (Brit. Mus. Roy. MS. 2 B. vii). The latter exquisite MS. has no apparent connexion with Canterbury, and although this Psalter belonged to a monk of St. Augustine's Abbey, it was not necessarily illuminated there and the artist may have been a layman (see *Queen Mary's Psalter*, ed. G. F. Warner, 1912, p. 5).

The subjects depicted in the initials are:—

1. f. 6. Ps. i, *Beatus vir*.  $3\frac{5}{8}$  in.  $\times$   $3\frac{1}{2}$  in. Jesse-tree: in the branches David (with harp), Solomon (with Temple) and three others, and the Virgin and Child at the top.

On the border at foot of page, David and Goliath.

2. f. 24 *b*. Ps. xxvi, *Dom. illuminatio*. David kneels before an altar to *r.*, pointing to his eyes. Above, the head of the Deity in a cloud.

3. f. 36 *b*. Ps. xxxviii, *Dixi custodiam*. As in no. 2, but David points to his lips. See pl. xxi.

4. f. 47. Ps. li, *Quid gloriaris*. David, standing on the prostrate Goliath, cuts off his head.

Two monsters in border.

5. f. 47 *b*. Ps. lii, *Dixit insipiens*. David, crowned, with sceptre, sits on *l.*, holding up a forefinger. Fool, with cake and bladder, on *r.* Above, the head of the Deity in a cloud.

Dragon-monster and human heads in border.

6. f. 59. Ps. lxviii, *Salvum me fac*. Above, Jonah is thrown overboard (one other man only in the boat). Below, he is cast up by the whale before the gate of Nineveh.

7. f. 73 *b*. Ps. lxxx, *Exultate*. David, crowned, sits to *r.*, striking a row of six bells with two hammers.

Two monsters and two human heads in border.

8. f. 87 *b*. Ps. xcvi, *Cantate*. Three chanters, tonsured, stand at a lectern to *r.*

Monster in border.

9. f. 89. Ps. ci, *Dom. exaudi*. Samuel, on *l.*, anoints the boy David; another, on *r.*, lays his hands on David's head and shoulder.

10. f. 102. Ps. cix, *Dixit Dominus*. The Trinity: the Father and Son sit side by side, each holding an orb, and the Holy Dove descends between them. Apparently retouched.

An owl, goldfinch, and other birds in margin.

11. f. 115 *b*. Ps. cxix, *Ad Dom. cum tribulaver*. David, crowned, kneels on *l.* before the Almighty, who sits on *r.*, holding an orb. See pl. xxii.

In margin on *l.* a kneeling Benedictine (see above).

12. f. 127. Ps. cxliii, *Benedictus Dominus*. David, crowned, kneels before an altar on *r.* Above, the hand of the Deity in a cloud.

13. f. 132. Cantic, *Confitebor*. Moses, horned, holding the Tables of the Law, looks up to the Almighty in a cloud above. On *r.* an altar.

14. f. 150. Visitation of the Sick. The sick man lies on a bed to *r.* Four brethren stand on the farther side of the bed with reliquary, book, crucifix and holy-water stoup.



Binding of olive morocco (English, 17th cent.), with central gilt stamp and ruled lines with corner-tooling. Tooled back. Traces of a painted design on the edges.

Purchased from B. Quaritch, Aug. 14, 1907. Sotheby's sale-cat. July 27, 1907, lot 432. The name of William Cayser as owner (17th cent.) is given in some doggerel Latin lines on f. 171 *b*. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 50, pl. 47 from f. 6).

## 15

BOOK OF HOURS, of Sarum use; evidently connected with North Wales. Full contents: (1) Seven nearly full-page miniatures. ff. 1 *b*–4 *b*;—(2) Kalendar. f. 5;—(3) Hours of the Virgin, wanting the first leaf and two others after f. 37 containing the end of Prime and beginning of Tierce. With Memoriae of the Holy Spirit, Trinity, and Holy Cross, SS. Michael, Thomas of Canterbury, and Nicholas, All Saints, Peace, and the Passion. f. 12;—(4) 'Hic incipiunt vii psalmi penitenciales Daud'. f. 53;—(5) 'Incipiunt hic quindecim psalmi Daud', *sc.* the Gradual Psalms, cxix–cxxxiii. Only the opening words of each, except the last three, which are given in full. f. 64;—(6) Litany. f. 67;—(7) 'Incipit officium mortuorum'. f. 78;—(8) 'Incipit commendacio anime'. f. 109 *b*;—(9) 'Hec est oracio commendabilis de Christi passione', beg. 'Domine I. C. eterna dulcedo te amancium'. f. 129;—(10) Prayer, in a smaller hand, beg. 'Iesu mundi fabricator quem nulla diuisio', followed by thirteen others, each beg. 'Iesu', and three more beg. (a) 'Gracias tibi ago dom. I. C. quod passionem tuam', (b) 'Gracias ago tibi dom. I. C. qui me indignum famulum tuum in hac nocte custodisti', and (c) 'In manus tuas domine . . . comendo in hac nocte animam meam'. f. 130 *b*;—(11) Two prayers in a later (15th cent.) hand, viz. (a) to the Trinity for victory, beg. 'Dom. deus omnip. pater filius et spiritus sanctus da mihi N. famulo tuo uictoriam contra omnes inimicos meos', and (b) after the Elevation, beg. 'Dom. I. C. qui hanc sacratissimam carnem'. ff. 133 *b*, 135;—(12) Litany of the Virgin, by St. Bernard. In the same hand as art. 11. f. 135 *b*.

The Kalendar, which is in black and red, is mainly of Sarum type, but it includes the following Welsh entries, all in red:—

Mar. 1. S. Daud episc. et conf. duplex festum in Wallia.	July 3. Festum S. Bebli ep. et conf. in Caernervan in northwallia.
June 6. Dedicacio ecclesie S. Bebli ep. et conf.	Sept. 11. S. Danielis Bangoriensis ep. et conf.

St. Beblicus, Beblig or Peblig, is said to have been a son of the Emperor Maximus by Elen Luyddog, sister of Cynan, prince of Meiriadog in N. Wales, and the church of Llanbeblig, the dedication of which is entered here on June 6, is the parish church of Carnarvon, though it stands outside the town (Rees, *Welsh Saints*, 1836, p. 115; Baring-Gould and Fisher, *British Saints*, 1913, iv, p. 86). There is thus evidence to localize the MS. at Carnarvon, and its original owner was possibly Isabella Godynogh, whose obit, 1413, is inserted in another hand on Apr. 23.

Two other entries, both in red, deserve notice, viz.:—



May 14. Hic fuit bellum apud Lewys anno  
gratie m<sup>o</sup>c<sup>o</sup>clx<sup>o</sup>iiii<sup>o</sup>, et fuit tunc  
dies Mercurii.

Sept. 12. Factus est terremotus inter pri-  
mam et tertiam [horam] diei  
anno gratie m<sup>o</sup>c<sup>o</sup>clxx<sup>o</sup>v<sup>o</sup>.

These entries, referring to the battle of Lewes in 1264 and the earthquake of 1275, were no doubt copied from an earlier Kalendar.

The Litany, as Mr. Cockerell has pointed out, appears to be of Cluniac origin, the Cluniac saints being Oddo, Mayolus, Hugo, Geraldus, and Florencia. The English names are Edmund and Thomas of Canterbury among Martyrs; John of Beverley, Richard of Chichester, Aldhelm, and Edmund the archbishop among Confessors; and Etheldreda, Mildreda, Milburga, Wydburga (Withburga of Ely), Sexburga, and 'Vnuwenna' (? Modwenna) among Virgins. Of these virgins the only one whose name appears in the Kalendar is St. Etheldreda: June 23, 'S. Etheldrede uirg. ecclesie Elyensis patronissa (*sic*). in eadem ecclesia et in dyocesi. ix lectiones'.

Vellum; ff. 138. 6 $\frac{7}{8}$  in.  $\times$  4 $\frac{3}{4}$  in. 15 lines in a page. End of XIV cent. Welsh. Collation, four leaves (miniatures), 1<sup>s</sup> (Kalendar, wants 1, probably blank), 2<sup>s</sup> (wants 1), 3<sup>s</sup>, 4<sup>s</sup>, 5<sup>s</sup> (wants 4, 5), 7<sup>s</sup>, 8<sup>s</sup> (+f. 55, an inserted half-leaf), 9<sup>s</sup>, 10<sup>s</sup>, 11<sup>s</sup>, 12<sup>s</sup>-18<sup>s</sup>, 19<sup>s</sup> (wants 5, probably blank); with catchwords. Neat liturgical script, with a short fine vertical spur at the bottom of each letter and a marked s-shaped flourish for the dot of *i*. Kalendar in a different and much smaller hand. Small initials in red, blue, or gold, with violet and red penwork; larger initials in gold on pink and blue grounds relieved with white. The first psalms in the Hours and the Penitential Psalms and Office of the Dead have at the beginning large foliated initials in pink, blue, and red on gold grounds, with panel-borders occasionally including birds, dragons, daisies, &c., in characteristic late 14th cent. English style, but rather coarsely executed.

The miniatures on ff. 1 b-4 b, though of mediocre quality and mostly in bad condition, are of special interest from their Welsh provenance. They are painted on gold grounds within architectural settings with slight exterior foliation. The subjects are:—

1. ff. 1 b, 2. The Annunciation. On f. 1 b Gabriel kneels on one knee to *r*. He wears a feathered tunic or body-armour, coloured, like his wings, blue, green, and carmine, his arms and legs from elbow and knee being bare. His hands are crossed on his *l*. knee, and he holds a long palm-branch. On f. 2 the Virgin sits enthroned under a green canopy, facing *l*, with hands upraised and an open book on her lap. On *l*, in a large silver vase, is a tall lily with a figure of Christ crucified on the stalk and leaves.

2. f. 2 b. St. Peter (without nimbus), in blue and carmine, seated, holding a large silver key and a closed book.

3. f. 3. A king (without nimbus), with crown and sceptre, erect, facing *l*. His robe is light green with a white tippet; and the

background blue and carmine chequers semés with gold lozenges and white cross-crosslets fitchy. Possibly meant for the Emperor Maximus, father of St. Beblig (see above).

4. f. 3 b. A nimbed bishop (St. Beblig?), erect, with hand raised in benediction and holding a pastoral staff. His chasuble is carmine semé with gold crowns, perhaps in allusion to his royal parentage.

5. f. 4. The Virgin, crowned, on a richly decorated throne with crocketed pinnacles. She is suckling the Child, who holds a bird.

6. f. 4 b. The Trinity. The Father enthroned, with hand raised in benediction. The crucified Son between his knees. The Holy Dove above the Son. With left hand the Father grasps one arm of the Cross.

Binding of brown calf (modern), with back lettered 'HORÆ. MS. Sæc. xiv. CAPESTHORNE LIBRARY'. Inserted on each cover are the stripped sides of an older early 16th cent. binding: on *r*. and *l*. and along the top and bottom, intersecting at the corners, a roll-stamp of conventional roses, enclosing a central panel, which contains two shields of arms, each surmounted by a crown, with two roses between them. The upper shield bears the arms of France and England quarterly for Henry VIII, the lower one the arms of Leon and Castile for Katharine of Aragon, his first



wife; but it is doubtful whether the MS. actually belonged to either of them. The upper and lower covers, both of which are pierced by worm-holes, appear to have been transposed, the stamping in the panel of what is now the lower one having been gilt.

Purchased at Sotheby's, May 10, 1907, at the sale of the library of W. Bromley Davenport, of Capesthorpe, Chelford, Chester, lot 177.

## 16

BOOK OF HOURS, of Sarum use. Full contents: (1) Hours of the Virgin. Imperfect, wanting the beginning of None (after f. 42) and the beg. and end of Compline (after ff. 48, 52). With Memoriae at Lauds (f. 21) of the Holy Spirit, Trinity, Holy Cross, SS. John Bapt., Peter and Paul, John Evang., Laurence, Christopher, George, Nicholas, Mary Magdalen and Katharine, All Saints, and Peace. f. 1;—(2) Penitential Psalms. Wanting the first leaf. f. 54;—(3) Gradual Psalms. f. 66;—(4) Litany and Collects. f. 69*b*;—(5) Office of the Dead. Wanting a leaf after f. 105, and the end. f. 79;—(6) Commendatio animarum. Wanting the first leaf. f. 113;—(7) 'Salve regina', and collect. A later (15th cent.) insertion. f. 131.

The Kalendar is missing, and the provenance of the MS. is uncertain. The Litany and Collects are of Sarum use, and the only English saints invoked are Swithun, Birinus, and Edith. A later owner has erased the hymn 'Quem terra pontus' at Matins, and the lessons at Matins have been scored through with a pen.

Vellum; ff. 132. 9 in. × 6½ in. 12 lines in a page. End of XIV cent. English. Collation, 1<sup>8</sup>–5<sup>8</sup>, 6<sup>8</sup> (wants 3), 7<sup>8</sup> (wants 2, 7), 8<sup>8</sup> (wants 1), 9<sup>8</sup>–13<sup>8</sup>, 14<sup>8</sup> (wants 6), 15<sup>8</sup> (wants 6), 16<sup>8</sup>, 17<sup>8</sup> (wants 2), single leaf, 18<sup>2</sup> (15th cent. insertion); with catchwords. Except 1–3 (a–c), the gatherings are also lettered d–s on the first page. Two or more hands, one of which (beg. f. 61) is very heavy and coarse. The ruling for the text and margins is double, one line being violet and the other green. Initials of burnished gold with violet penwork flourishing; those of prayers and psalms are similar to the rest, but larger and with more extensive marginal penwork. Seven pages, viz. at the beginning of the several Hours (except None and Compline) and of the Office of the Dead (ff. 1, 10*b*, 29*b*, 36, 40, 46, 79), are decorated with still larger initials (about 2 in. sq.) and full borders. None and Compline, the Penitential Psalms, and the Commendation of Souls were no doubt originally distinguished in the same way on the leaves now lost. These initials are either in pink on a blue panel with gold edging or conversely, and are filled with conventional foliage in blue, pink, red, and white in the usual English style of the period. The borders are composed of narrow bars of gold and colour with interlaced and foliated corner-pieces, and projecting daisy-buds, trilobe leaves, &c. In that on f. 1 the foliage is thicker, growing closely on two intertwined stems. Miniatures were perhaps formerly pasted on the back of the fly-leaf and of f. 53, before the Penitential Psalms.

Binding of brown leather over bevelled boards (English, 15th cent.), with modern rebacking: a central panel divided by triple diagonal lines into lozenges containing a lozenge floreated stamp and, in the half-lozenges at the sides, a small round fleur-de-lis stamp. The frame of the panel is formed by a roll-stamp of foliage, outside which are rosettes alternating with the lozenge-stamp as before. Brass clasps.

Purchased from J. and J. Leighton, 1904. On f. 132*b*, besides other scribbling, the name William Lane is written in a 15th cent. hand, followed by the well-known epitaph on Rosamond Clifford: 'Hic iacet in tumba rosa mundi non rosa munda. | Non redolet set olet quae redolere



solet'; and on f. 131 b there are eleven hexameters, in another 15th cent. hand, beg. 'Balsamus et munda cera cum crismatis vnda' (Renzi, *Collectio Salernitana*, i, p. 505, v, p. 84), headed 'Sequentur versus super virtute Agnus Dei quos Vrbanus papa Romanorum Imperatori cuidam cum vno Agnus Dei pro magno munere misit.' Other later (16th cent.) inscriptions are: 'Ambros grene, Hou Grene, Hou Bris, Fransis Vens (Ewens), Tomas Hics' (all in one hand). f. 22;—'Ihesu merci, lady helpe'. f. 130 b;—'This is Iherom Hamdren boke' and 'Walter Har'. f. 131 b. On the inside of the cover is written '..... Library. Found amongst some old papers. Repaired November, 1831' (the first two words erased, the latter only now legible); and on the fly-leaf is a (misleading) note on the nature of the MS. by W[illiam] H. Black, Oct. 3, 1850.

STATUTES of England, Hen. III–Hen. IV, in Latin and French. They begin with the Confirmation of Magna Carta, Mar. 28, 28 Hen. III (1244), and the Carta de Foresta, but these are followed by the earlier Provisions of Merton, June 10, 20 Hen. III (1236). The last statute is that of Gloucester, 9 Hen. IV (1407–8).

Included also are: (a) 'Decretum Walteri Grey archiep. Ebor.', viz. the Constitutions of Archb. Walter Gray (1216–1255) on the care of churches and church-furniture (Wilkins, *Concilia*, i, p. 698). f. 81 b;—(b) 'Expositio vocabulorum', or explanation of vernacular legal terms, beg. 'Sek hoc est secta de omnibus rebus'. f. 82;—(c) Table of golden numbers, leap-years, and dominical letters from 1413 to 1500. As is pointed out in a 16th cent. marginal note, the MS. was therefore probably written in 1413. The leaves (ff. 83–92) between this and the preceding article are blank. f. 92 b;—(d) Kalendar, with the days of abstention 'ab omnibus operibus' noted at the foot of each month. f. 93.

The Kalendar, which immediately precedes the reign of Edw. III (f. 99), is clearly of York origin, the following entries being in red and all marked 'non Sar.': Apr. 24, 'S. Wilfridi ep. translacio'; May 7, 'S. Iohannis (of Beverley) archiep.'; June 8, 'S. Willelmi archiep.'

On *r.* of the border on f. 1 (see below) is a shield of arms, barry of six *or* and *az.*, on a canton *arg.* a chaplet *gules* (Holme, of Paull-Holme, co. York), within a bordure *or*; and at the foot of the page are three shields, viz. on *l.* Holme (with no bordure) impaling *sable* a lion rampant *arg.* (Wastneys), in centre Holme alone, and on *r.* Holme within a bordure engrailed *gules*. At the foot of f. 173 there are also three shields, viz. on *l.* Holme-Wastneys, in centre Holme, on *r.* *arg.* a lion rampant *sable* (evidently a mistake for Wastneys as before); and at the foot of f. 227 there are the same three shields as on f. 1. It is only on f. 227 that the arms are actually in and part of the border; on ff. 1, 173 the shields are attached to it and seem to have been added later, within the half-erased outlines of larger shields which had been left blank. The Holme-Wastneys arms are evidently those borne by John Holme, of Paull-Holme, who held Thorngumbald 8 Hen. VI (1429–30) in right of his wife Elizabeth, dau. and co-heir of Sir Adam Wastneys, and d. 1438 (Foster, *Yorkshire Pedigrees*, 1874, ii).



Besides the above there are five other shields. Three of them show royal arms as described below. The other two are: on *r.* of the border on f. 173, within a bordure *or*, quarterly 1 and 4 *arg.* three chaplets *gules* (Lascelles of co. York), 2 and 3 *arg.* two bars *az.* (unidentified); and on *r.* in the border on f. 227, *az.* three chevronels interlaced and a chief *or* (Fitzhugh). It is uncertain what connexion these arms have with the family of Holme; but, as John Holme, son of the above John, married Joan dau. of John Ellerker, of Riseby, serjeant at law *circ.* 20 Hen. VI (1441), possibly through a mistake which might easily have been made the Fitzhugh arms were inserted instead of those of Ellerker of Riseby, viz. *az.* a *fret* and chief *or*. The younger John Holme was probably Baron of the Exchequer 1446-1449 (Foss, *Judges of England*, iv, p. 331).

Vellum; ff. 256 (last four blank) + ff. i-iv (paper fly-leaves) and ff. v-viii (vellum fly-leaves). 14 in. x 9 $\frac{1}{4}$  in. Double columns of 40 lines. Early XV cent. (A.D. 1413?). English. Collation, four vellum fly-leaves, 1<sup>s</sup>-10<sup>s</sup>, 11<sup>s</sup> (wants 4, 5, blank), 12<sup>s</sup> (wants 2, 3, blank), 13<sup>s</sup>, 14<sup>s</sup> (wants 1), 15<sup>s</sup>-22<sup>s</sup>, 23<sup>4</sup> (wants 2), 24<sup>s</sup>-29<sup>s</sup>, 30<sup>s</sup> (wants 7, 8, blank), 31<sup>s</sup>-34<sup>s</sup>. Sec. fol. 'et hoc modo'. Text neatly written by more than one hand, with titles of statutes in red, and initials in blue with red filigree penwork extending along the margin. Paragraph marks, both in text and margin, also in blue with red penwork. In the Kalendar the KL in each month in burnished gold and blue with violet and red penwork.

On f. 1 is a full border of narrow bars of gold, pink, and blue, with foliage and flowers similarly coloured and bunched at the corners, in the usual English style of the time. In the *r.* upper corner are the arms of England (*gules*, three lions passant *or*), and on *r.* and at foot of the page the other four shields already described. The initial, seven lines deep, encloses a well-executed seated figure of Henry III, with crown, sceptre, scarlet robe, and ermine tippet (pl. xxiii, a). The pages on which the statutes of Edward I and Edward II begin have no decoration, and the first leaf of those of Edward III (after f. 98) is missing; but full borders similar to that on f. 1, with figure-initials, royal arms, and the other arms as given above, mark the reigns of Richard II and Henry IV. The figure of Richard (f. 173, pl. xxiii, b), with clear complexion and long fair hair, resembles his portraits at Westminster Abbey and Wilton House and also a miniature in an initial in Brit. Mus. Add. MS. 19204. He wears a pink robe with ermine tippet. His arms are France and England quarterly, impaling *az.* a cross flory betw. 5 martlets *or*, as attributed to Edward the Confessor. Henry IV has a tuft of hair under his lower lip and a short forked beard, and wears a blue and ermine robe (f. 227, pl. xxiii, c). His arms are France and England quarterly. The ground within the initial in all three cases is pink with gold decoration. Rough sketches of some of the arms are made in the margin as a guide to the artist.

The last paper fly-leaf (f. iv) contains, in an early 17th cent. hand, 'A righte Signification accordinge to the Order of Armorie of all Mettalls and Coullours with theire properties'. It begins, 'Argent. 1 Argent with or: to revenge Christe his bloud. Argent with gules: bould in all honestie'.

Binding of dark brown calf (English, 17th cent.), with a lozenge stamp and initials HN on each cover.

Purchased from J. and J. Leighton, 1905. On f. v b 'T. Bourghier' (15th cent.), possibly Thomas Bouchier, Bishop of Worcester 1435 and of Ely 1443, Archbishop of Canterbury 1454, Cardinal 1467, d. 1486; on f. v b 'Constat Roberto Plummer' (16th cent.); on f. iii b 'Roger Allestry his book 1291' (17th cent.). Recent book-plate of arms of Thomas William Evans.



BOOK OF HOURS and Psalter of Henry Beauchamp, Duke of Warwick (d. 1446); with later additions. The original part of the MS. contains:—(1) Kalendar. f. 5;—(2) Hours of the Virgin, of Sarum use. f. 12;—(3) Seven Penitential Psalms. f. 44 *b*;—(4) Fifteen Penitential (Gradual) Psalms. f. 49 *b*;—(5) Litany and Collects. f. 54;—(6) Office of the Dead. f. 60;—(7) Commendation of Souls. f. 80;—(8) Psalms of the Passion. f. 89;—(9) Psalter of St. Jerome, with long rubric (f. 95 *b*) and the prayer 'Suscipe[re] dignare'. f. 97;—(10) Fifteen Oes. f. 106;—(11) Psalter. f. 111;—(12) Canticles. f. 219;—(13) Athanasian Creed. f. 227 *b*;—(14) Second Litany (see below). f. 229.

The Kalendar is in black, blue, red, and gold. It is of Sarum use, but includes neither Anne nor John of Beverley. The only English saints in red are Dunstan and Edmund of Canterbury; Thomas of Canterbury, whose name is not erased, is in gold. In the first Litany the only insular saints are Edward, Swithun, Birinus, and Patrick among Confessors, and Edith and 'Brigida' among Virgins. 'Brigitta', who is also invoked, must be Brigit of Sweden (d. 1373, can. 1391), foundress of the Brigettine order, which had a well-known house (the only one in England) at Syon, co. Midd., founded by Henry V in 1415. The second Litany has no insular saints.

The Memoriae at Lauds are for the Virgin (also at Compline), Holy Spirit (also at Vespers), Trinity (do.), Holy Cross (do.), Angels, John Bapt., John Evang., Peter and Paul, Andrew, Thomas, Stephen, Laurence, Nicholas, Mary Magd., Katharine, Margaret, All Saints (also at Vespers), Peace (do.), and the Passion (also at Prime—Compline).

In this state the MS. belonged to Henry Beauchamp, Duke of Warwick, whose signature 'Warrewyk' under his motto 'Deservyng causyth' is at the foot of f. 12. He was born Mar. 21, 1425, succeeded his father Richard, Earl of Warwick, in 1439, was created Duke in 1445, and died at the early age of twenty-one in 1446. He is thus spoken of by John Rous, his contemporary and the historiographer of his family, in *The Rous Roll* (ed. W. Courthope, 1859): 'His reson (motto) was thys Deseruyng causyt. He wold euery day be shryue and dayle sey the hole daued sawter with out he had the gretter besines. He cowl (knew) hyt with owt the boke perfyzlle.' Though he owned the MS., there are no arms or other evidence to prove that it was specially executed for him. As, however, psalms are very prominent in it, his special devotion to the Psalter makes it the more probable that he was the original owner. Another fine Book of Hours in the same style now in the collection of Mr. H. Yates Thompson (*Descr. Cat.*, Series ii, no. 59, p. 83) appears to have belonged to his wife Cecily, daughter of Richard Neville, Earl of Salisbury (see below).

The later additions are:—

(15) Prayers, antiphons, &c., written in a very small hand of about 1450, in



double columns of 71 lines on an inserted quire. Mostly in Latin, but a few prayers are in English and one has French rubrics. ff. 1-4 b.

Among them are: (a) Prayers on the Trinity. f. 1;—(b) Prayers on the Seven Words from the Cross. f. 1;—(c) Prayers to the Virgin, partly in English. ff. 1 b, 2;—(d) 'Veni Creator'. f. 1 b;—(e) 'Gaude flore virginali'. f. 2 b;—(f) Memoriae of SS. Michael, John Evang. ('Gaude pater via morum'), John Bapt. ('Gaude Iohannes Baptista'), Peter, Andrew, George ('Georgi martir inclite'), Thomas Cant. ('Gaude lux Londoniensis'), Stephen, Laurence, Anthony, Paul the Hermit, Nicholas, Katharine, Frideswide ('Gaude sancta femina salus infirmorum'), Barbara ('Ave virgo gloriosa'), Apollonia, Mastidia, 11,000 Virgins, Brigit ('O Brigitta mirre gutta'), Anna, Joachim, Margaret, Peter Martyr, Christopher, Teilo (of Llandaff), and Piran (of Cornwall). Mastidia, or Mathie, of Troyes is a very unusual saint to find in an English book. ff. 2 b-4 b;—(g) Prayer 'de nomine Iesu'. f. 3 b;—(h) 'Maris stella interpella'. f. 3 b;—(i) Prayer 'ad bonum et proprium angelum'. f. 3 b;—(k) 'Letania S. Bernardi'. f. 4.

(16) Table of Golden Numbers, &c., from 1482 to 1509, in *Italian*. Inserted, probably in or about 1482, on a blank page at the end of the Kalendar. f. 11.

(17) Prayers, viz. (a) 'Oratio beati Thome de Aquino ordinis predicatorum', beg. 'Concede mihi queso omnipotens et misericors deus'. f. 236;—(b) 'Dom. I. C. fili dei uiui qui de sinu patris', &c. f. 237 b;—(c) 'Ad gloriosissimam uirginem Mariam oratio deuotissima', beg. 'O beatissima et glorios. uirgo semper Maria mater omnip. dei obsecro respice super me miserum'. f. 240;—(d) 'Oratio b. Thome de Aquino . . . ante sumptionem corporis Christi', beg. 'Omnip. sempit. deus ecce ad sacramentum accedo'. f. 241 b;—(e) 'Oratio eiusdem . . .', beg. 'Transfige dulcissime Iesu medullas anime mee'. f. 242 b;—(f) 'Oratio post sumptionem eucharistie', beg. 'O serenissima et inclita mater dom. nostri I. C. uirgo Maria regina mundi'. f. 243.

(18) 'Incipit officium beate Marie uirginis secundum Romanam curiam.' f. 244 b.

(19) 'Incipit officium mortuorum.' The psalms, &c., are not given in full. f. 255.

Art. 16-19 are of special interest as having been added in Italy. This is shown by the language of art. 16 and by the miniatures and other decoration in art. 17-19, which are obviously by Italian hands, though the borders and initials are made to harmonize in style with those in the English part of the volume. The same is also the case with the text, the script of which is a good imitation of the English hand. The Italian hand begins at the top of f. 230 in the middle of the invocations of the second Litany, and both there and in the other liturgical additions the object apparently was to bring the text into conformity with Roman use. How the MS. found its way to Italy can only be conjectured. After the Duke of Warwick's death it may have passed to Cecily his widow (d. 1450), and from her to her second husband John Tiptoft, Earl of Worcester (beh. 1470), a noted lover of books, who possibly took it with him to Italy, where he resided at Venice, Padua, &c., between 1457 and 1460 (*Dict. Nat. Biogr.*). If so, he must have left it there (as a gift?), for the Italian additions do not appear to have been made before 1482.



Vellum; ff. 261.  $10\frac{7}{8}$  in.  $\times$   $7\frac{1}{4}$  in. 23 lines in a page. First half of XV cent. English; with Italian additions, *circa* 1482. Collation, 1<sup>4</sup>, 2<sup>6</sup>, single leaf, 3<sup>8</sup>–13<sup>8</sup>, 14<sup>6</sup>, 15<sup>6</sup> (wants 6, blank), 16<sup>8</sup>–25<sup>8</sup>, 26<sup>4</sup>, 27<sup>8</sup>–31<sup>8</sup>, single leaf (blank), 32<sup>8</sup>, 33<sup>12</sup>, 34<sup>6</sup>. The text is in a good, rather compressed, liturgical hand, with verse-initials alternately blue and burnished gold with red and violet filigree penwork respectively. Initials of prayers, psalms, &c., two or three lines deep, are in burnished gold enclosing a curling leaf or open rose on panels of colour with light sprays of conventional foliage in the margin. In the Kalendar the letters KL of each month are of similar character, the sprays extending along the top of the page and from top to bottom of the margin on the left. The invocation-pages in the Litany are specially brilliant, every line having an initial with delicate penwork and an elaborate line-ending in blue and gold.

In the original part of the MS. twenty-two pages have miniatures, richly decorated full borders, and large foliated initials, which make it one of the finest examples we possess of 15th cent. English illumination. The most elaborate border is on f. 12 (pl. xxiv), composed of brightly coloured scrolls of foliage, with small human figures interspersed and larger finely painted heads at the corners, on a broad band of highly burnished gold, together with an outer fringe of more delicate foliage and flowers, with various small birds, on the plain surface of vellum. The other borders are similar in style, but the foliage is less rich and profuse and there is much less gold. Panels filled with spiral foliage are sometimes introduced, and in all cases there is denser foliage at the corners with a circular space in the centre of it, containing a man's head, a rose or other flower, or a curling leaf, mostly in non-natural colours. The miniatures, which are by more than one hand, occupy about half the space within the border, with text and initial below. Though with obvious defects in proportion, the figures are fairly well painted, and are often interesting for the costumes. The colours are chiefly blue, green, pink, and vivid red. When not landscapes, the backgrounds are of colour, mostly red or carmine, covered with ornate patterns in gold. The subjects depicted are:—

1. f. 12 (pl. xxiv). Matins of the Virgin. The Annunciation. The Virgin, in blue, kneels to *r.* at a faldstool covered with red and gold drapery, on which is a pink cushion and open book. She turns her head towards Gabriel, in pink, who bends on one knee on *l.*, holding a scroll 'Aue gratia—meeulieribus (*sic*)'. From the *l.* upper corner golden rays descend upon the Virgin from the Father, half-length, in the border outside the picture; they bear upon them the Holy Dove and farther back a naked Infant carrying a cross. An altar on *r.* with canopied back, in which is an arched recess containing a lily in a vase. Background black and gold.

2. f. 17. Lauds. The Agony. Within a palisaded enclosure Christ, in pink, kneels to *r.* before a rock on which is a chalice and Host. Behind him the three disciples sleeping, and on the extreme *l.*, outside the enclosure, a crowd of armed men. The ground is covered with flowers. Sky deep blue flecked with white.

In border, at *l.* upper corner a fine bearded head; on *r.* the Father, half-length, in a cloud, with orb.

3. f. 26. Prime. The Betrayal. Christ in centre, with Judas on his left, kissing him. Armed men behind and on *r.* with spears, mace, torch, and cresset. Peter on *l.* brandishing a sword, and Malchus, a bald-headed dwarf, with lantern and club, down on one knee, with bleeding ear, turning to look up at Christ, who points to him.

4. f. 29. Tierce. Christ before Pilate.

He stands on *l.*, with his sleeves bound over his wrists; two men, one with an axe, hold him and other armed men stand behind. Pilate, with long drooping white moustache and beard, sits on *r.* under a rich canopy, holding a roll. Three Jews stand behind him, and a man in armour kneels before him on one knee and points to Christ. Background carmine and gold.

5. f. 31 *b.* Sext. Christ bearing the Cross. He staggers to *r.*, leaving prints of his feet as he goes. A man in front drags at a rope passed round him, and another holds his left arm. The Virgin on *l.*, with her hands under her mantle, supports one arm of the Cross, and St. John holds the end of it and turns to listen to a young man on extreme *l.* Soldiers and an elderly man in background.

6. f. 34. None. The Crucifixion. On *l.* Longinus, with closed eyes, pierces Christ's side. Behind him is the Virgin swooning, supported by St. John, Mary Magdalene, and another nimbed woman. On *r.* the centurion with hand raised in wonder, and behind him three soldiers. On extreme *r.* and *l.* the two crucified thieves. Both Longinus and the centurion are in civilian garb. Sky deep blue flecked with silver.

7. f. 36 *b.* Vespers. The Deposition. Nicodemus and St. John receive Christ's body in a sheet. The Virgin and Mary Magdalene support the right arm. On *r.* a man on a ladder grasps a corner of the sheet, and



Joseph of Arimathaea holds the ladder. Sky deep blue with golden rays issuing from silver clouds.

8. f. 41. Compline. The Entombment. Joseph of Arimathaea and Nicodemus lay the body in the tomb, head to *r.* The Virgin, with raised hands, St. John, Mary Magdalene, and another nimbed woman stand on the farther side. Starry sky flecked with silver.

9. f. 44 *b.* Penitential Psalms. The Last Judgement. Christ, crowned with thorns, sits on a rainbow (red, green, and yellow) within a glory of gold rays, showing the Wounds. On *r.* and *l.* an angel with emblems of the Passion. Below, the Virgin kneels on *l.*, St. John Bapt. on *r.*, and the heads of four dead emerge from graves. Background carmine patterned in red, blue, and gold.

In border, at upper corners two angels blowing horns; at lower corners two dead rising from tombs, one with scroll 'Iesu merci, ladi help'.

10. f. 60. Vigils of the Dead. A bier over which is a rich blue and gold pall with a white cross; a small gold cross on a red cushion is laid upon it. On the farther side are mourners in black cloaks and hoods, a priest in a black and gold chasuble swinging a censer, and three surpliced clerks chanting; and in front are two other chanters seated on a form and three laymen, also on forms, holding lighted tapers. On *r.* a small altar with a picture of the Crucifixion, and beside it, erect, a processional cross. Background red and gold.

The pall is possibly heraldic, *azure* a cross *arg.* (Aylesbury?).

11. f. 80 *b.* Commendation of Souls. Two angels in clouds holding a sheet, in which are three naked souls. Above, the Deity with orb, half-length, in a starry sky. Below, three open graves. Background carmine patterned in red, blue, and gold.

12. f. 89. Psalms of the Passion. Pietà. The Virgin seated with the dead Christ across her knees, and the emblems of the Passion grouped round her. Background carmine and gold.

13. f. 97. Psalter of St. Jerome. Wearing a cardinal's red robe and hat, he sits writing on a scroll which hangs over a slab fitting into sockets on the arms of his chair. His lion sits on a cushioned bench beside him, and the hand of the Deity appears in a cloud above. On *r.* and *l.* recesses with books, and on *l.* a domed alcove with glazed windows.

14. f. 106. Fifteen Oes. The Mass of St. Gregory. Wearing a blue and gold chasuble, he advances, with outstretched hands, towards an altar on *r.*, above which Christ appears, half-length, in a glory showing the Wounds, the blood from his side falling into the chalice on the altar. Behind the saint on

*l.* is a server, and a cardinal in red and a bishop (?) in green kneel on *r.* and *l.* The papal tiara rests on the altar.

15. f. 111 (pl. xxv). Ps. i, *Beatus vir.* David, with white hair and beard and jewelled crown, kneels facing *r.*, where the Deity appears in the upper corner outside the border, half-length, with orb. One knee is bent and the other leg sinks in a cleft in the ground, and his harp and a book lie before him. Two men on *r.*, one holding a sword, and three others on *l.* Background red and gold.

In border, four men and at the corners three heads.

16. f. 127 *b.* Ps. xxvi, *Dom. illuminatio.* David, kneeling to *r.*, prays to the Deity, in a red cloud above, half-length, with orb. His harp lies on the ground, and sheep, tended by a shepherd, graze round him. On *l.* three men, the first with a sheathed sword over his shoulder, advance along a road in the foreground. In background, two walled cities, one on a hill, trees, a windmill, &c.

17. f. 138. Ps. xxxviii, *Dixi custodiam.* David walks to *r.*, preceded by three adherents, one with a sheathed sword over his shoulder. He turns to look at Shimei, who follows him with a stone in his hand and others in a fold of his tunic. Abishai seizes Shimei by the left shoulder and raises his dagger to strike (2 Sam. xvi. 5-10). Another man on extreme *l.* Landscape background, with hills, trees, a windmill, and spires of a city in distance.

18. f. 148. Ps. lii, *Dixit insipiens.* David walks to *r.* followed by three clerks and a layman, to whom he turns, pointing to a fool with bauble on *r.* Two other men on *r.*, one with sheathed sword as above. Background red and gold.

19. f. 158 *b.* (pl. xxvi). Ps. lxviii, *Salvum me fac.* David stands to his waist in a river in the foreground spanned by a bridge on *r.* leading to the gate of a walled city on the farther bank. Two men on *l.* wring their hands. Sheep graze in flowery meadows outside the walls, and a shepherd plays a pipe. Background as in no. 17.

20. f. 171. Ps. lxxx, *Exultate.* David sits under a canopy in centre, playing a harp. Three men stand on *r.*, two playing a trumpet and hand-organ; three more on *l.*, with trumpet, flageolet, and lute played with a quill. Background red and gold.

21. f. 182 *b.* Ps. xcvi, *Cantate.* David kneels to *r.* at a faldstool, on which is an open book, with hands raised to the Deity, half-length, above in a cloud, with orb; his harp is falling to the ground. On *l.*, under a canopy, five clerks, in white surplices and fur tippets, are chanting. Background red and gold.

22. f. 195. Ps. cix, *Dixit Dominus.* The Father and Son sit on *r.* and *l.*, their right hands



raised in blessing and left hands clasped, with the Holy Dove hovering between them. In the foreground on *l.* David kneels praying,

with his harp on the ground before him. The Father's face and hands are yellow. Background red and gold.

In the Italian additions the borders and initials, as before stated, are modelled to some extent on English style, but the execution is finer and the colouring more delicate. The gold, on the other hand, is not so thick nor so highly burnished. Five miniatures have also been added, which are purely Italian, beautifully painted by two artists of the school of Ferrara. Their subjects are:—

23. f. 236. Prayer of St. Thomas Aquinas. He stands, in black and white Dominican habit, between two Corinthian columns supporting a pediment. He holds a model of a church in one hand and a book in the other. Behind each column is the end of a brick wall with a plant in a vase on the top and a landscape seen through the interval. Sky flecked with rayed clouds in gold.

In border four well-painted heads.

24. f. 237 *b.* Prayer. The Father, with long grey hair and beard and dark blue robe, seated, supports the arms of the Cross on which hangs the Son. Landscape background: on *l.* a road winding round a precipitous rock; on *r.* a river with a rock in which is a cave with a hermit seated at the entrance.

25. f. 240. Prayer to the Virgin. The Virgin seated, supporting the naked Child, who stands on her right knee, with one hand on her shoulder and the other grasping her mantle; in her left hand a book. Her seat has a high semicircular back and a carved eagle at each side. Landscape background: on *l.* a high rock with an ascending road up which a man is riding

towards a house; on *r.* a winding road leading to a tunnel through a rock. Sea in distance.

26. f. 244 *b.* Office of the Virgin. The Nativity. The Virgin kneels on *l.* adoring the Child, who lies naked on a raised oval crib with wattled sides. Joseph, in pink, sits on a low stool on *r.*; and a shepherd kneels on the farther side of the crib. On extreme *l.* the head of the ox and hind-quarters of the ass. Landscape with hills and trees. Blue sky flecked with rayed gold clouds.

27. f. 255 (pl. xxvii). Office of the Dead. A wooden bier with legs and handles, on which lies a corpse, head to *l.*, covered with black drapery, leaving the head, neck, and feet exposed. On the farther side stands a bishop, with mitre and pastoral staff, in a crimson and gold chasuble, reading from a book; on his right a priest with asperging brush, on his left two friars with tapers. Another friar stands at the head of the bier. Through an arch on *l.* in the brick wall in the background a fine landscape is seen, with a lake, castle, and rising ground behind.

Modern binding of red morocco, with plaited leather and silver clasps; lettered DUKE OF WARWICK'S MANUSCRIPT. Gilt gauffered edges.

Belonged to John Malcolm of Poltalloch (d. 1893), and purchased from the executors of his son John Wingfield Malcolm, Lord Malcolm of Poltalloch (d. 1902), in 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 152, pl. 104 from f. 12).

## 19

PSALTER, of English provenance, containing (1) Eulogy of the Psalms, headed 'S. Augustinus dixit de laude psalmorum', beg. 'Canticum psalmorum animas decorat' (cf. Migne, *Patr. Lat.* cxxxii. 142). A later addition. f. 1;—(2) Kalendar. f. 4;—(3) Psalter. f. 10;—(4) Canticles. f. 129;—(5) Athanasian Creed. f. 139;—(6) Litany. f. 140 *b.*

The Kalendar is in black and red and of Sarum use. The English saints in red are:—

Jan. 19. Wolstani ep.  
Mar. 1. David ep.

Mar. 2. Cedde ep.  
,, 18. Edwardi r. et m.



Mar. 20.	Cuthberti ep.	bratum fuit in Oct. Nat. beate Marie.
Apr. 3.	Ricardi ep.	July 15. Transl. S. Swithuni ep.
May 19.	Dunstani ep.	Sept. 4. Transl. S. Chutberti ( <i>sic</i> ) ep.
" 25.	Aldelmi ep.	" 16. Edithe virg.
" 26.	Augustini primi Anglorum.	Oct. 13. Transl. S. Edwardi regis.
June 9.	Transl. S. Edmundi archiep.	" 15. Wolfranni ep.
" 16.	Transl. S. Richardi ep.	Nov. 3. Wenefrede virg.
" 20.	Transl. S. Edwardi regis [et m.].	" 15. Machuti ep.
" 22.	Albani prothomart.	" 16. Edmundi archiep.
July 7.	Transl. S. Thome archiep.	" 17. Hugonis ep.
'Notandum quod proxima dominica post festum translationis S. Thome mart. fiat festum Reliquiarum sec. vsum Sar. quod nuper cele-		" 20. Edmundi r. et m.
		Dec. 29. Thome mart.

The name of St. Thomas mart. (except on July 7) and 'pape' have been erased. The only English saints in the Litany are Swithun and Birinus among Confessors and Edith among Virgins.

In the Kalendar under Sept. 17 is the inserted entry (late 15th cent.) 'Obitus domine Margarete Stowretun de Bowre ✠', i.e. Lady Margaret Stourton, of Bower, co. Wilts., and the MS. has hence been known as the Stourton Psalter. The identity of the lady is doubtful. Sir John Stourton, cr. Baron Stourton of Stourton, co. Wilts., 1448 (d. 1462), married Margaret dau. of Sir John Wadham; his son William, 2nd Baron (d. 1478), married Margaret dau. and co-heir of Sir John Chidiocke; and the latter's brother Sir Reginald Stourton married Margaret dau. of Alexander Hoddy (Hoare, *Wilts, Mere Hundred*, p. 48). The entry probably refers to one of these three Margarets.

The last leaf (f. 145) at the end of the Litany has mostly been cut away and is replaced by modern vellum. On the back of the small piece of the original leaf that remains are a few words with music, and ff. 146-148 contain the choral portions of the Mass 'in tempore pascali', with music on a four-line stave, in a hand of about 1500. Six mutilated paper leaves, probably taken from the old binding, are inserted loose inside the covers. They contain portions of the choral words and music (five-line stave) of 'Deus creator omnium, tu theos ymon (ἡμῶν) nostri pie eleyson', &c., in a late 15th cent. hand. At the top of two of the leaves are the names 'Plummer' and 'Dunstaple'.

Vellum; ff. 148. 10 $\frac{7}{8}$  in. x 7 $\frac{7}{8}$  in. 22 lines in a page. First half of XV cent. English. Collation, 3 inserted leaves, 1<sup>6</sup>, 2<sup>8</sup>-18<sup>8</sup>, 3 inserted leaves; with catchwords. Sec. fol. of text, '-bulant me'. Fine liturgical script, in very black ink. Verse-initials alternately blue and burnished gold with penwork decoration in red and violet projecting into the margin. Psalm-initials two lines deep in gold edged with black on blue and pink grounds patterned in white, with light sprays of foliage in the margin. Ps. i (f. 10) has a large initial, seven lines deep, in pink and blue filled in with bold scroll-foliage in blue, green, pink, and red on a highly burnished gold ground, together with a fine full border composed of bands of gold and panels of spiral foliage, with exterior sprays of foliage and flowers, among which small birds are interspersed. At two of the corners are well-painted heads of two elderly men with white beards. Ps. xxvi, xxxviii, lii, lxxviii, lxxx, xcvi, and cix have similar initials and borders, but the latter are less elaborate (ff. 27, 38<sup>b</sup>, 49<sup>b</sup>, 60<sup>b</sup>, 75, 87<sup>b</sup>, 101<sup>b</sup>). On f. 27 a scroll is twined round the lower border, inscribed 'Ihesus mercy, ladi helpe. In domino confido'; and on the outer border on f. 49<sup>b</sup> there is another scroll, 'In god is al my truste: so be it heuen Amen. In nomyne Ihesus'. The line-endings, which are very numerous, each verse beginning a new line, are in blue and gold.



Modern binding of dark-blue morocco by C. Lewis (d. 1836), with the arms, coronet, and Garter of George Granville Leveson-Gower, 1st Duke of Sutherland (d. 1833), on both sides. Gilt edges.

Purchased from B. Quaritch, 1915. Trentham Hall (Duke of Sutherland's) sale at Sotheby's, Nov. 1906, lot 1350.

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PL. XXVIII

RANULPH HIGDEN, Polychronicon or, as here entitled, 'Historia Polichronica'; in seven books, ending with the election of Pope Innocent VI (Dec. 18, 1352) and the sentence 'Quo eciam anno incepit magna caristia rerum, plumbi, ferri, stagni, eris, clauorum, lignorum, canobi, lini et specierum'. In Babington and Lumby's edition (Rolls Series, 1865-1882) the original text ('Usque hic scripsit R. H.') ends a sentence earlier 'circa maritimas urbes Angliae et Hiberniae' (viii, p. 346), but the addition appears in an Appendix (p. 406). On ff. 1-6 is an index of subjects of chapters in Books i-iii.

Vellum; ff. 336 (last blank).  $11\frac{1}{2}$  in.  $\times$  8 in. 37 lines in a page. *Circ.* 1440-1450. English. Collation, 1<sup>8</sup>-42<sup>8</sup>; with catchwords. Sec. fol. 'De bello ciuili'. Carefully written in several hands, but all of the same type; with wide margins. Titles of chapters and names of authors cited in red, and paragraph-signs alternately blue and gold with red and violet penwork respectively. Running-titles of books only from Bk. iv onwards. Chapter-initials are in burnished gold on blue and pink grounds heightened with white, with marginal extensions. At the beginning of each book is a large foliated initial in blue, green, and pink on burnished gold and a full border of characteristic 15th cent. English style, consisting of narrow bars of gold and colour with light feather-like sprays of foliage and conventional flowers. The decoration throughout is of mediocre quality, but the MS. is exceptionally clean and well-preserved. Pl. xxviii shows the beginning of Bk. ii (f. 63 *ð*).

Modern binding of light-brown pigskin, with blind tooling, by Rivière.

Purchased from J. and J. Leighton. Previously belonged to John Scott, of Halkhill, Largs, Ayrshire (Sotheby's Sale-Cat. Mar. 29, 1905, lot 913). Book-plate of arms of Richard Towneley, of Towneley, co. Lanc., 'anno etatis 73, Domini 1702'. A press-mark H. 21 on f. 1.

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PL. XXIX

STATUTES of England, 1 Edw. III-23 Hen. VI (1327-1445), in French. Preceded (ff. 1-49) by a subject-index headed 'Kalendare noui statuti' and having at the end, in the same hand, the inscription 'quod Iohannes Bremys'.

The initial at the beginning of each reign and of the index encloses a shield of arms, the dexter half of which is invariably *arg.* a chevron betw. three cross-crosslets *sable* within a bordure of the second bezantée. In a paper on the MS. by Alfred Higgins, a former owner (*Archaeologia*, lvii, pt. 1, 1900, p. 1), it is shown that these are the arms of Fitzwilliam of Mablethorpe, co. Linc., a branch of the Yorkshire family, descending from Sir William Fitzwilliam of Sprotborough, *temp.* Edw. II, whose younger son Thomas married Elizabeth dau. and heir of Thomas de Mablethorpe. The arms on the sinister half of the shield differ in



each case, and show the marriages of six generations of the family beginning with this Thomas. The full shields are:—

1. f. 1. Index. Fitzwilliam impaling *gules* a chevron betw. three cross-crosslets *or*, in chief a lion passant *arg.*; evidently intended for the arms of Mablethorpe, though elsewhere the field is given as *azure*, the chevron, &c., as *arg.*, and the lion as *or*. Excluding the lion, the same charges appear in the Fitzwilliam coat, but with a change of tinctures and the addition of a bordure, and, as Higgins remarks, it would seem that Thomas Fitzwilliam on his marriage dropped his own family arms (lozengy *arg.* and *gules*) and adopted those of his wife in a modified form and with a bordure for difference.

2. f. 51. Edw. III. Fitzwilliam impaling *az.* a saltire betw. four cross-crosslets *or* (Friskney, co. Linc.). No such marriage appears to be recorded, but a generation has perhaps been omitted in the pedigree in Brit. Mus. Harley MS. 1487 given below.

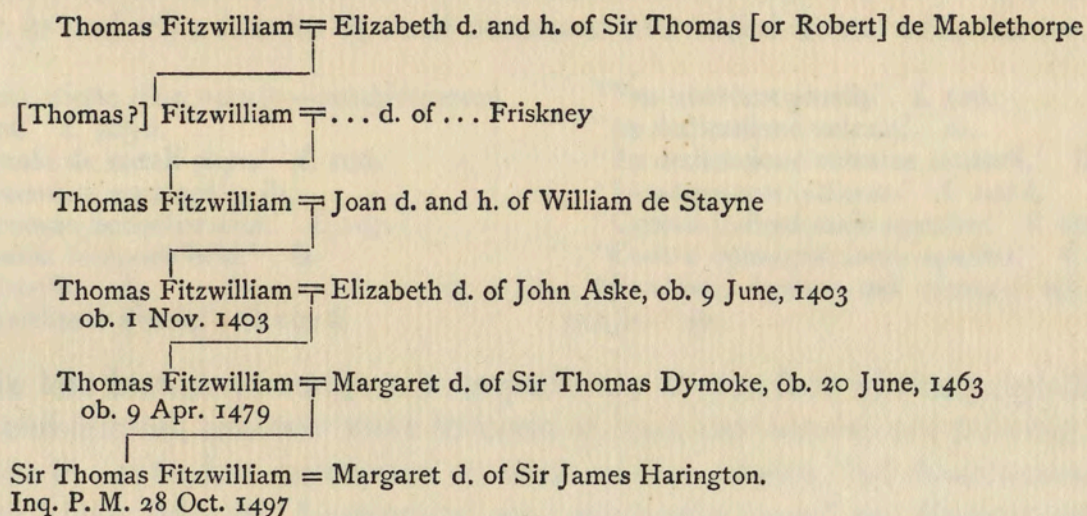
3. f. 115. Rich. II. Fitzwilliam impaling *arg.* two bars engrailed *sable* (De Stayne).

4. f. 160. Hen. IV. Quarterly Fitzwilliam and De Stayne impaling quarterly 1 and 4 *or* three bars *az.* an annulet for difference (Aske of Aughton, co. York), 2 and 3 *az.* five fusils in fess *arg.* (Dawtry).

5. f. 188. Hen. V. Fitzwilliam as in no. 4 impaling *vair* a fess *gules* fretty *or* (Dymoke of Scrivelsby, as descendant of a dau. and co-heir of Marmion of Tamworth).

6. f. 208 b. Hen. VI. Fitzwilliam as in nos. 4, 5, but with a label of three points *gules* for an eldest son, impaling *sable* fretty *arg.* with a cinquefoil for difference (Harington). See pl. xxix.

The pedigree showing these marriages is as follows:—



The MS. was no doubt written for the last-named Thomas Fitzwilliam; and, as the label on his arms indicates that his father was still living, its date must lie between 1445 (the date of the last statute entered) and 1479. Higgins suggests that it was written on the occasion of his being made Justice of the Peace in 1 Edw. IV, the omission of the statutes between 1445 and 1460 being due to the difficulty of obtaining records of Parliament during that troubled period. He also identifies him satisfactorily with the Sir Thomas Fitzwilliam who was Recorder of London 1483-1496 (?) and Speaker in the Parliament of 1489.

Vellum; ff. 269 (last two blank). 13<sup>5</sup>/<sub>8</sub> in. × 9<sup>1</sup>/<sub>4</sub> in. 38 lines in a page. XV cent. (1460?). English. Collation, 1<sup>4</sup>, 2<sup>6</sup>, 3<sup>8</sup>-16<sup>8</sup>, single leaf (f. 123), 17<sup>6</sup>, 18<sup>4</sup>, 19<sup>8</sup>, 20<sup>6</sup>, 21<sup>8</sup>, 22<sup>8</sup>, 23<sup>6</sup>, 24<sup>8</sup>-35<sup>8</sup>, 36<sup>4</sup>; with catchwords. Sec. fol. 'Alien. Null soit'. Text very neatly written, with initials of statutes, four or five lines deep, in blue with good filigree penwork in red extending into the margin. The initials of the index and of each reign are from eight to thirteen lines deep, in pink and blue on a gold



panel. They enclose the shields of arms described above and are accompanied by a border on three sides of the text composed of narrow vertical bars of gold and colour with feathery sprays of conventional flowers and foliage.

Modern binding of thick boards covered with reddish-brown morocco.

Purchased from J. and J. Leighton. Book-plate of arms of Edward Hailstone (sale at Sotheby's, Apr. 23-May 1, 1891, lot 2526). Book-label of William Morris (sale at Sotheby's, Dec. 5-10, 1898, lot 1137). Alfred Higgins sale, ib. May 2, 1904, lot 225. The following note is written on the back of the fly-leaf: 'An English book of good quality as to writing and ornament. The illuminated borders and armouries very characteristic of the place and period (c. 1450), the red and blue letters very good. William Morris, Kelmscott House, Upper Mall, Hammersmith, 1891.' At the top of f. 18 'Youthe must haue sum dalians' (i. e. dalliance) is written in a 15th cent. hand.



## SECTION II. FRENCH

22

PL. XXX

EVANGELIARIUM, or Gospel-lectionary throughout the year, beginning with the Vigil of the Nativity. Preceded by a 'capitulare' or table of lections, in which the last is numbered ccxxxii, but the bottom of the page (f. 4) is torn away and two more numbers may have followed. Title (f. 4*b*), 'In Christi nomine incipiunt lectiones euangeliorum anni circuli ordinate. In primis de vigilia natalis domini hore none'. Lect. i (f. 5), 'Sec. Mat. cap. iii. In illo tempore cum esset dispensata (*sic*) mater eius (*corr.* Iesu)—a peccatis eorum'.

Besides lections for festivals, Sundays, saints' days, and feriae (most often only fer. iv and vi) a few for special occasions are added at the end, viz. :—

'In ordinatione diaconorum—presbiterorum —episcopi.' f. 105 <i>b</i> .	'Pro ubertate pluuię.' f. 108.
'In ieiunio de natali pape.' f. 106.	'In dedicacione ecclesię.' ib.
'In aduentum episcopi.' ib.	'In dedicacione ecclesiae oraturii.' ib.
'Ad sponsas benedicendas.' f. 107.	'In aduentum iudicum.' f. 108 <i>b</i> .
'In letania tempore belli.' ib.	'Contra iudices male agentes.' f. 109.
'In die belli.' ib.	'Contra episcopos male agentes.' f. 109 <i>b</i> .
'Pro sterilitate pluuię.' f. 107 <i>b</i> .	'Pro iter agente uel quando ad regem pergis.' ib.

This last lection (ccxxx) ends imperfectly at the foot of the page (ff. 110, 111 are end-leaves), and two more lections at least (see above) are missing.

From the churches mentioned in some of the rubrics, 'ad Anastasiam', 'ad Lateranis' (*sic*), &c. the Lectionary was evidently based on Roman use. It probably represents a form of the Gospel portion of the 'Comes' or lectionary revised by Alcuin for Charlemagne (see E. Ranke, *Das kirchliche Pericopensystem aus den ältesten Urkunden*, Berlin, 1847). It agrees generally, but with omissions, variations in order, and other differences, with a Capitulare Evangeliorum printed by J. Fronto (*Kalendarium Romanum*, Paris, 1652, reprinted in his *Epistolae et Dissertationes Ecclesiasticae*, Verona, 1733, p. 133) from a rather later Codex Aureus of the Gospels in the Abbey of Ste. Geneviève, Paris (now Brit. Mus. Harley MS. 2797), and apparently still more closely with another Capitulare in MS. 1171 of the Arsenal Library, Paris.

Vellum; ff. 111. 9½ in. × 7 in. 22 lines in a page. IX cent. N.E. France. Collation, 1<sup>4</sup> (table and title), 2<sup>8</sup>–6<sup>8</sup>, 7<sup>9</sup>, 8<sup>8</sup>–14<sup>8</sup>, 15<sup>2</sup> (end-leaves); the first quire of the text signed *a*, the rest unsigned. Sec. fol. of text 'uerbum quod'. Carolingian minuscule script by several hands (the letter *a* generally of the *æ* form). Except the headings of lections, which are in red uncials, the



MS. was originally in gold throughout. The gold, however, has now partially disappeared, leaving the text green in colour, but quite clear and legible. The plate represents f. 12.

The first four leaves are stained purple. They contain the table (ff. 2-4) and title (f. 4 b), the latter being in seven lines of large gold capitals; but both the text and the borders, formed of narrow bands of gold or colour with simple white foliated and interlaced ornament between them, are much defaced. The large initial I of lect. i (f. 5) is composed of bands of gold enclosing interlaced work on a purple ground, with dogs' heads and a cinquefoil at the extremities. The rest of the initials are smaller and simpler in design, generally of gold with a narrow edging of vermillion, and sometimes terminating in knot-work, a leaf, or a bird's head. Every page has a border of narrow bands of gold and colour (red, blue, green, or purple), decorated with foliated and other designs in white. The number of each lection is given in the margin on a small coloured panel.

Though it has lost much of its former splendour, the volume is still a fine example of a Codex Aureus of the less elaborately decorated type without miniatures or full-page initials. There is nothing in it to throw light on its origin or early history.

Modern binding (first half of 19th cent.) of dark brown morocco, tooled, with a gilt clasp on which is a bust of Charles the Great in relief. In the upper cover is sunk an ivory plaque (6 in.  $\times$  4 $\frac{1}{2}$  in.), with a central panel of boldly carved foliage and a border in which are slightly incised quatrefoils, gilt, alternating with small emeralds and carbuncles, ten of each, set in metal; in the centre of the panel an amethyst.

Purchased from Mr. C. Fairfax Murray, 1906. On the fly-leaf (f. 1), '19 Juillet (?), 1826, no. 200'. Belonged to Joseph Barrois, of Lille (1785-1855), and sold by him to the 4th Earl of Ashburnham in 1849 (*Cat. of MSS. at Ashburnham Place*, Pt. ii, MS. V). Ashburnham sale (Barrois Collection) at Sotheby's, 1901, lot 190.

GREGORIAN SACRAMENTARY, written for use at Beauvais: a fragment only, consisting of one complete quire (ff. 1-8) and a pair of conjugate leaves from another (ff. 9, 10). It contains: (1) Versicles before the Preface. f. 1;—(2) Preface. f. 1 b;—(3) Canon of the Mass. f. 2 b;—(4) Mass for Christmas 'in primo gallicantu'. f. 7 b;—(5) Mass for Christmas 'mane primo'. Imperfect, ending at the foot of the page 'Accipe quesumus domine munera dignanter'. f. 8 b;—(6) Mass for Easter. Imperfect, ending at the foot of the *verso* 'Communicantes et diem sacratissimum'. f. 9;—(7) Sunday after Easter. Imperfect, beg. near the end of the 'super oblata' with the words '[praesti]tisti perpetuum fructum'. f. 10;—(8) Ascension Day. Imperfect, ending in the 'Post-communio' at the foot of the *verso* 'Presta nobis quesumus omnipotens et misericors deus'. f. 10.

The complete manuscript was apparently not a full Sacramentary, but included only the more important feasts. Thus Christmas immediately follows the Canon, the Vigil being omitted, and the Sundays between Easter and the Ascension, except the first, are also omitted. There is a gap, probably of six leaves, between f. 9 and f. 10, and a much larger one after f. 8.

The text shows the following variations from *The Gregorian Sacramentary under Charles the Great*, ed. H. A. Wilson, 1915, mostly agreeing with the readings



of Codex Ottobonianus 313 at the Vatican, which was probably written before 850 at or near Paris and is collated by Mr. Wilson as O.

- f. 2, p. 2. *After Sanctus—Sabaoth add Et ideo cum angelis, &c., followed by pleni sunt celi—in excelsis, as in O.*
- l. 11. *After illo add [sedis apostolicę] et antistite nostro .N. [et rege nostro illo] et omnibus orthodoxis—cultoribus, as in O, except words in brackets.*
- l. 12. *After omnium over an erasure domine qui mihi familiaritate atque consanguinitate uincti sunt et omnium fratrum nostrorum absentium et qui se in nostris orationibus commendauerunt et horum qui suas nobis largiti sunt aelemosinas.*
- f. 4 b, p. 3, l. 7. *After hoc est add enim, as in O.*
- l. 14. *Omit sumus, as in O.*
- l. 15. *After sancta add eiusdem.*
- l. 26. *After manus add sancti.*
- f. 5 b, p. 3, l. 29. *After per add eundem, and after Christum om. dom. nostrum.*
- l. 30. *After nostrum add Memento mei domine queso, &c., followed (f. 6) by Memento etiam—per eundem Christum dom. nostrum, as in O.*
- f. 7, p. 4, l. 21. *After intercedente add pro nobis.*
- l. 23. *After Andrea add sanctisque martyribus tuis Luciano Maxiano Iuliano Iusto et omnibus sanctis.*
- l. 25. *After per add eundem.*
- f. 7 b, p. 5, l. 1. *For pax domini read et pax eius.*
- l. 3. *Om. Agnus—nobis, as in O.*
- p. 9. *Praefatio. V. D. Cuius diuinae natiuitatis—maiestatem, as in O (p. 255), but with tempora aeternaliter for tempora aeterna.*
- f. 8 b, p. 10. *Item missa mane primo, and different order of Collects (2, 1, 4, 3).*
- f. 9 b, p. 59, l. 24. *After Et ideo cum om. angelis—dicentes, as in O.*
- f. 10. *Preface in dominica octauis pasche, as in O (p. 272), but with exorare for obsecrare.*
- p. 74. *Pref. in ascensa domini. Om. nos tibi—aeterne deus and et archangelis—dicentes, as in O.*

A slip of vellum stitched to the back of f. 7 contains the prayer 'Haec sacrosancta commixtio—preparatio salutaris', written in a later hand for insertion at the end of the Canon. It is not in the Gregorian Sacramentary, but see Legg, *Missale Westmonasteriense*, ii, 1893, col. 517.

The inclusion in the prayer 'Libera nos' of the names of SS. Lucian, Maxian (Maximian), Julian, and Justus plainly indicates that the manuscript was intended for Beauvais, where the relics of all four were preserved and where they were specially honoured. Whether it was actually written there is not so certain. According to Dr. A. Haseloff, whose opinion is recorded inside the cover, the style of decoration is South German, and it closely resembles that of a Gregorian Sacramentary of the 10th cent. at Heidelberg which came from Reichenau Abbey (see Oechelhäuser, *Die Miniaturen der Universitäts-Bibliothek zu Heidelberg*, 1887, pls. 3-8).

Vellum; ff. 10.  $9\frac{1}{2}$  in.  $\times$  7 in. 18 lines in a page. X cent. French (Beauvais) or South German. Collation, 1<sup>8</sup>, 2<sup>2</sup>. Sec. fol. 'exultatione'. The text is in a late Carolingian minuscule hand, except on the first three pages, where it is in gold uncials or (f. 2) rustic capitals, on a purple ground on f. 1 and a black ground on ff. 1 b, 2, within a border of bands of silver and gold edged with red. Preceding the Canon (f. 4 b) is a full-page Crucifixion on a purple ground, the Cross, which is of silver edged with gold, forming the initial T of the Canon. Christ's hair and beard are deep black, his loin-cloth pink edged with gold. His feet rest on a gold bracket attached to the Cross. The Virgin wears a pink dress with a light blue mantle and veil; St. John has a blue tunic and pink mantle and holds a thick book with vermilion cover. The border is of red-edged gold with interlaced work at the corners and at intervals and panels filled with conventional foliage and interlacing in silver on a black ground. The Mass for Easter also begins with a full page of decoration (f. 9), consisting of an elaborately interlaced and foliated D of red-edged gold on a purple ground between two twisted gold and silver columns with branching tops in which two



men in blue and pink are climbing, one on each side. Both these pages are reproduced in pl. xxxi. Four smaller initials of similar style on purple and blue grounds are on ff. 1 b, 7 b, 8 b, 10.

Modern binding of brown morocco by Miss Katharine Adams.

Purchased from Mr. C. Fairfax Murray, 1906. From the Sneyd collection (sale at Sotheby's, Dec. 16-19, 1903, lot 516). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 4, pl. 12 from ff. 8 b, 9).

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PLS. XXXII, XXXII<sup>a</sup>

THE FOUR GOSPELS, in Latin, viz. (1) St. Matthew, headed 'Initium sancti evangelii secundum Matheum'. The argument and table of chapters, probably with other prefatory matter, are missing. f. 1 b;—(2) St. Mark, with argument 'Marcus euangelista', &c., and 'breuiarium' of 13 chapters beg. 'De Iohanne baptista'. f. 48;—(3) St. Luke, with argument 'Lucas Syrus Anthiocensis', &c., and 'breuiarium' of 22 chapters beg. 'Zacharias uiso angelo'. f. 80;—(4) St. John, with argument 'Hic est Iohannes', &c., and 'elenchus' of 14 chapters beg. 'Pharisaeorum leuitae'. f. 134. References to the Eusebian Canons and sections are given in the margins.

Vellum; ff. 169. 11½ in. × 8½ in. 24 lines in a page, with wide margins. Late X cent. French (Franco-Saxon school). Collation, 1<sup>s</sup>–21<sup>s</sup>, single leaf; signed at the end i qr., ii qr., &c. Sec. fol. of text 'Ioseph uirum'. Written in late Carolingian minuscules, with changes of hand towards the end. The last leaf is a modern insertion, with text in an imitative hand. Incipits, &c., are in rustic capitals, and the first few lines of each Gospel and the first line of each chapter in uncials; initials red, filled in with gold.

On the *verso* facing the beginning of each Gospel the title is written in large capitals, that of St. Luke in silver and the others in red filled in with silver and gold, on a dark purple or black ground. The large ornamental initial of the Gospel opposite is composed of gold bars and interlaced work on a ground of silver and red with panels of white interlacing on black. In the Q of St. Luke the curve is formed by a dragon. The silver is tarnished and the gold is of inferior quality. The plates represent ff. 2, 51.

Old binding of thick wooden boards covered with red skin; brass-mounted leather clasps. A metal or other plaque (8½ in. × 6 in.) appears to have been formerly attached by nails to the upper cover.

Purchased from B. Quaritch, 1908. Belonged to William Gott and to John Gott, Bishop of Truro (1891–1906). Sotheran's *Bibliotheca Pretiosa*, 1907, lot 292.

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PL. XXXIII

PETRUS LOMBARDUS, *Commentarii in Psalmos* (Migne, *Patr. Lat.* cxc. 55); without title or colophon. Preface beg. 'Cum omnes prophetas spiritus sancti reuelatione constet'.

Vellum; ff. 204. (last blank). 11⅔ in. × 8 in. Double columns of 55 lines. XIII cent. French. Collation, 1<sup>s</sup>–25<sup>s</sup>, 26<sup>4</sup>. In the lower right-hand corner on ff. 2–30 'prima m' is written; on ff. 31–49 'secunda m'; on ff. 50–65 'tercia m'; on ff. 66–84 'quarta m'; on ff. 85–108



'quinta m'; on ff. 109-127 'sexta m'; on ff. 128-147 'septima m'; and on f. 148 'curs[us]'. The letter *m* appears to stand neither for *manus* nor *membrana* and the meaning is obscure. Sec. fol. 'Beatus vir'. Small, compact script, in black ink; the inset text of the Psalms in red, with small blue initials, and the names (abbreviated) of authors cited also in red in the margins.

The style of the decoration is good, but it is limited to initials. The largest and finest (see pl. XXXIII) is the B of 'Beatus' on f. 2 ( $2\frac{3}{8}$  in.  $\times$   $2\frac{1}{8}$  in.). Its outline is red, with a lion's head at the intersection and foliation at the extremities; in the interior, on a gold ground, are seven dragons with long spiral foliated tails, blue, red, green, and pink, and five small dogs. The ground outside the letter is diapered blue within a rectangular gold frame. Two smaller initials enclose miniatures of David playing a harp (f. 1) and of Christ enthroned (f. 131). Nine others contain foliage, dragons, and dogs (ff. 31, 31 *b*, 50, 65 *b*, 66, 85, 109, 128, 147 *b*), all delicately executed on burnished gold grounds.

Bound in thick wooden boards covered with faded crimson velvet. In the upper cover a panel ( $8\frac{1}{2}$  in.  $\times$   $5\frac{1}{4}$  in.) has been sunk, in the centre of which is inserted a very interesting early 15th cent. Italian miniature, apparently on gesso, of the Flight into Egypt. The Virgin, in a light blue robe with a hood, rides on an ass to *r.*, with the Infant, swathed in white, in her arms. Joseph walks behind the ass on *l.*, but only his head and part of his body are included within the picture. His hair and beard are grey, and the sleeve of his tunic is olive-green. He is striking the ass with a small stick, and carries on his left shoulder a staff from which pink drapery is hanging. All three figures have rayed gold nimbi, the gold being laid upon a red foundation. On the farther side of the ass is a tree, but otherwise the background is plain drab except the upper part, which is covered with a lozenge-diaper in gold and has a scalloped frame at the top and sides. There are indications that this gold diaper-design originally extended farther down, if not over the whole background, and it surrounds the picture on all four sides. The lower left-hand corner is cracked and damaged. The upper and lower edges of the panel are bevelled, and thin plates of brass gilt stamped with a palmette-design are nailed to them; the gilt plates on the sides are plain. Outside the central sunk panel the surface is covered with purple velvet and is divided into ten panels, two at the top and bottom and three on each side, with raised beaded gilt frames. At the corners are four  $1\frac{1}{2}$  in. squares of champ-levé enamel, blue, green, red, and yellow, with gilt ground, representing the symbols of the Evangelists, each holding a scroll inscribed with the Evangelist's name, Matthew and John at the top, Mark and Luke at the bottom. From an inscription in a French hand at the foot of f. 1, viz. 'Hunc librum religavit D. Philippus Fisen huius monasterii religiosus et cantor, 1721', it appears that the volume was re-bound in that year, but no doubt the old covers were used.

Purchased from Sotheran (sale-cat., *Bibliotheca Pretiosa*, 1907, lot 301, with plate of binding opp. p. 27). Book-plate of arms of William Gott. Afterwards belonged to John Gott, Bishop of Truro (1891-1906). On f. 1 press-marks 'A 9' (deleted) and 'M. 42', probably of the unidentified monastery referred to in the inscription quoted above.

### THREE TRACTS of Moralized Natural History, in Latin, viz.:—

1. Hugonis de Folieto Aviarium. f. 1. Prologue begins 'Incipit prologus. Desiderii tui karissime petitionibus'. Text (f. 2 *b*) beg. 'Incipit libellus cuiusdam ad ranerium conuersum cognomine corde benignum. Incipit de tribus columbis. Si dormiatis inter medios cleros'. Last ch., 'De aquila', ends (f. 45) 'operationem conformem reddit'.

2. H. de Folieto tractatus de pastoribus et ouibus. f. 45. Prologue beg. 'Tibi frater qui in grege summi pastoris'; ends 'dimittitur alto, &c. Explicit pro-



logus Magistri hugonis'. Text (f. 47) beg. 'Incipit tractatus. Volunt quidam uirgilium'. Last ch., 'De furto libidinoso', ends (f. 66 b) 'id est in sacro loco'.

3. Extracts from a Bestiary, including passages from Isidore of Seville. f. 67. Beg. 'De leone. etenim iacob benedicens'. After the three natures of the lion follow the rubric (f. 67 b) 'De leonibus et eorum natura Ysidorus in libro ethymologiarum' and text (f. 68) 'Bestiarum uocabulum proprie conuenit'. Last ch., 'De lapide adamante', ends (f. 102 b, col. 1) 'genera eius sex sunt'.

At the top of f. 102 b, col. 2, is the hexameter 'Codicis istius dat ceptum uirginis ortus'.

The following paragraphs are from a MS. description of the volume by Mr. S. C. Cockerell:—

'It will be seen that the volume contains three different compilations. The first two have, it would appear, been wrongly ascribed to the famous Hugo de S. Victore<sup>1</sup> instead of to his comparatively insignificant namesake Hugo de Folieto (of Fouilloy, Somme), who was elected prior of the Augustinian priory of St. Laurence at Heilly near Amiens in 1153. He died c. 1174.

'1. The first compilation, consisting of short moral disquisitions on various birds, is printed by Migne and others among the works of Hugo de S. Victore. It is headed *Libellus qui dicitur aviarium*, but no author's name is given, in Sloane MS. 278 at the British Museum, a French MS. of the second half of the 13th century, larger than the present one and with coarser pictures. The first 42 leaves of that MS. agree with ff. 1-45 of this one, both as to text and the sequence of the illustrations, except for one interpolated illustration in the Sloane MS. and the spelling of the name of the much-quoted Physiologus, which in our MS. is systematically written *Phylosophus*. Then follow chapters *De fulica* and *De hybice* (as in the printed editions, where they are, however, reversed, forming chapters lviii and lvii respectively), ending the *Aviarium*. In our MS. these chapters are not included in this section, though they appear subsequently, ff. 87 and 80, with some of the paragraphs transposed.

'Other copies of this treatise are in Cod. 199 (an Italian MS., 13th cent.) at Cremona,<sup>2</sup> Add. MS. 24097 at the British Museum, and Q. 56, f. 49 (15th cent.) in the Worcester Cathedral Library. The last two are imperfect and without illustrations.

'2. *Tractatus de Pastoribus et Ovibus*. This tract, which is a mystical commentary on certain verses of Vergil's ninth Eclogue, has apparently not been printed.<sup>3</sup> It has only one illustration, and it interrupts the natural order, in which the Bestiary would have followed the Aviary.

'3. The Bestiary is, however, an Aviary as well, omitting some of the most familiar items in an ordinary Bestiary, such as tiger, leopard, ibex, bonnacon, bear, wolf, dog, ox, horse, and camel, and mixing up beasts, birds, and reptiles

<sup>1</sup> See B. Hauréau's article on Hugues de Fouilloy in the *Nouvelle biographie générale*.

<sup>2</sup> See Carta, Cipolla, and Frati's *Atlante Paleografico-artistico*, Turin, 1899, pl. xlv, for a reproduction of the rough miniature corresponding to that on f. 10 b here.

<sup>3</sup> It is found in a manuscript formerly no. 2494 in the fonds du Roi at the Bibliothèque Nationale.



without any logical order. Most of the birds, viz. Caladrius, Pelican, Owl, Eagle, Phoenix, Hoopoe, Partridge, Ostrich, Pigeon, and Dove, have already been illustrated in the first section and reappear with different text and rather different illustrations. In Sloane MS. 278 no bird (except the Ostrich, which is classed as an animal because it does not fly) recurs in the Bestiary section, the arrangement is quite different, and there are articles *De lacerta* (f. 50b), *De vipera* (f. 51), and *De basilisco* (f. 56b) which are absent from the present MS. Moreover the latter contains etymological explanations (from Isidore of Seville) following each article, not found in Sloane MS. 278, in which the text of the articles is also rather different.

'In Royal MS. 6 A. xi at the British Museum, a book of the 12th century from Rochester containing various treatises, ff. 141-146 are occupied with *Exceptiones phisiologi*, i.e. short extracts from a Bestiary. These extracts begin with *De yena* and end with *De natura castoris* and seem to have been made from a misbound original, but they fall into groups (Hyena to Whale, Partridge to Stag, Serra to Beaver) closely corresponding to the order found in this MS., with very few omissions and additions. The metrical French Bestiary occupying ff. 45b-67b in the well-known Life of the Virgin of 1323, MS. 20 at the Fitzwilliam Museum, Cambridge,<sup>1</sup> is identical in arrangement with our MS., in which, however, the penultimate chapter *De salvatoris humilitate* (f. 100) is an interpolation. I have not discovered who was responsible for this arrangement.'

Vellum; ff. 102.  $7\frac{1}{2}$  in.  $\times$   $5\frac{1}{2}$  in. Double columns of 29 lines. XIII cent. (second half). N.E. French. Collation, 1<sup>8</sup>-10<sup>8</sup>, 11<sup>8</sup> (wants 2, 7), 12<sup>8</sup>, 13<sup>8</sup>; each gathering numbered (i-xiii) on the first and last page. The leaves are also numbered throughout in an early hand to civ, the two which are missing being lxxxii and lxxxvii. Sec. fol. 'loquar et quasi'. The text is clearly written, but in a hand rather more of charter than book type; capitals touched with red. Initials, mostly two lines deep, are alternately red and blue, with saw and feather pattern marginal penwork in the same colours. On f. 1 there is an initial D, six lines deep, in pink filled in with foliage on a burnished gold ground. The top of the letter ends in a dragon with a well-drawn human head, from which, and from another head below the letter, similar penwork extends along the upper and inner margins. A similar, but rather smaller, initial on f. 47 encloses a dragon with foliated tail.

The miniatures have been thus described by Mr. Cockerell:—

'These number sixty-seven, including several that are enclosed in diagrams. There is a full-page picture before the otherwise unillustrated tract *De pastoribus et ovibus*. The rest are of various sizes, sometimes occupying the greater part of the page (e.g. the whole on f. 89b, which is, as usual, one of the best pictures) and sometimes, especially in the *Aviarius*, of the width of a column. The outlines are firmly drawn in black. The colours are strong and harmonious. Flat gold is often employed for the draperies. The decorative result is admirable. The backgrounds are of many designs: burnished gold, plain or dotted, pink or blue variously patterned. A pink or blue ground sprinkled with gold leaves or rosettes (e.g. ff. 75b, 87b, 88) is used with great effectiveness. The frames are usually combined strips of blue, pink, green, or gold, often with red quatrefoils at the corners.

'Nearly all the finest Bestiaries are English and contain many subjects that are not found in the present compilation, in which the style of the miniatures suggests an origin in N.E. France. There is in them the kind of vigour combined with delicacy that is so pre-eminently found in the forty leaves of Old Testament illustrations in the Philipps collection at Cheltenham, with which in other respects (e.g. the treatment of the human hair) they have much in common.

<sup>1</sup> See Dr. James's *Catalogue*, pp. 39-41.



'There is, however, interesting evidence that the artist was not a pure Frenchman. Under such of the tints as are transparent may be detected letters and words giving directions (not always followed) to the colourist. The commonest of these is *R* (for *Rose*),<sup>1</sup> which appears under backgrounds and borders on ff. 18, 28 *b*, 32 *b*, 36 *b*, 38 *b*, 41 *b*, 43 *b*, 86, 89, 92 *b*. The blue used is an opaque pigment and I have only distinguished *a* (for *azur*) under blue on f. 36 *b*. It occurs under pink on ff. 27 *b*, 32, 34 *b*. On f. 3 *sable* is written to the left of the black dove. On f. 81 *b* *vermilien* is written on the fox, preceded by a word that looks like *clier*. On f. 3 to the left of the middle dove are the letters *v. s. b*. The bird has red legs and the *v.* is probably for *vermilien*. The indications for two of the other colours have more significance: *G* represents green on ff. 80 *b*, 88, 89 *b*, and occurs under pink on ff. 27 *b*, 40 *b*, 83. Lastly, on ff. 3, 83, 89 *b*, 100 we find *w*, *wit* or *wite* as a direction for the use of white paint. A Frenchman would have indicated green by *v* or *vert* and white by *b* or *blanche*. It is clear that the artist was of either Flemish or English origin.

'The subjects of the miniatures are as follows:—

1. f. 1 *b*. A square figure in gold and colour containing twelve lines of text flanked by pointed arches, which support other arches in which are a dove and a hawk.

2. f. 2. A diagram traced in red with texts and sentences in black. In the middle is a dove with the words *Desiderium. Amor. Spes. Timor* enclosed in a wheel-like figure, which is itself enclosed in a square with circles joining the wheel to the angles.

3. f. 3. *De tribus columbis*. A vertical figure containing texts and three doves in circles. These are respectively *Columba Christi*, *Columba David*, and *Columba Noe*. (At this point in B. M. Sloane MS. 278, which otherwise corresponds closely with this section of our MS., there is a picture headed *Visio prima*. A black monk kneels before the Virgin, who carries the Child on her left arm and in her *r.* hand holds out a vessel containing red flowers or fruit.)

4. f. 7 *b*. A hawk or eagle with wings outspread. This comes in the chapter on *Aquilo* and should illustrate the next chapter. There is evidently some confusion between *Aquilo* and *Aquila*, as is shown by the texts in red *Surge aquilo veni auster* (Canticles iv. 16) and *Ponam sedem meam ad aquilonem et ero similis altissimo* (Isaiah xiv. 13, 14).

5. f. 10 *b*. *De palma et turture*. An oak doing duty for a palm-tree.

6. f. 12. A turtle-dove in a diapered circle which forms the centre of a diagram in the shape of a cross with texts on the limbs, which end in gold fleurs-de-lis.

7. f. 13 *b*. A tree intended for a cedar with red and green foliage and six sparrows in gold

discs representing nests: an illustration of the text *Saturabuntur ligna campi et cedri lybani quas plantavit, illic passerres nidificabunt* (Ps. ciii. 16, 17), which is written round it. Inside the tree in a mandorla is a seated figure in a green cap with hands raised so as to show the palms. Round this figure is the clearly written but puzzling inscription *HEC CORVS FVIT COMES TEOBALDVS*. I take *CORVS* to be a mistake for *CEDRVS*.<sup>2</sup> The inscription is absent from the corresponding illustration in Sloane MS. 278 and the figure holds a forked twig. There is an allusion to Solomon in the text, and I suspect that it is intended for him.

8. f. 17. *De pellychano*. A pelican on a nest in a tree pecking her breast to revive five young ones with her blood, the story being that she has first killed them with her beak and wept over them for three days (comp. no. 38).

9. f. 18. *De nicticorace*. A coloured square figure enclosing a circle with the text *Factus sum sicut nicticorax in domicilio* (Ps. ci. 7). In the centre is an owl on a gold disc (i.e. a crevice) surrounded by brickwork (comp. no. 39).

10. f. 19. *De corvo*. A rook with the sentence *Corvus crocitans doctor predicans*.

11. f. 21. *De gallo*. A cock. *Gallus alis se percutiens est doctor aliis exemplum prebens*.

12. f. 23 *b*. *De structione*. A bird intended for an ostrich (*struthio*). *Structio in deserto est simulatio in converso* (comp. no. 59).

13. f. 27 *b*. *De vulture*. A bird intended for a vulture. *Oculus vulturis est intentio redemptoris*.

14. f. 28 *b*. *De grue*. A crane. *Grues*

<sup>1</sup> In a Vincent of Beauvais written for Charles V of France, belonging to Mr. Yates Thompson, the word *rose* is often written near the miniatures for the same reason. This is also the case in a French Apocalypse of the 14th century in his collection.

<sup>2</sup> This may be an allusion to Theobald IV, Count of Blois and Champagne, a contemporary of Hugues de Fouilloy. He enlarged the abbey of Clairvaux in 1135 and died in 1152. There is a story of his befriending a leper and being admitted to heaven by the intercession of the Virgin (see Ward's *Catalogue of Romances*, ii, p. 670).



*ordine litterato volantes designant ordinate viventes.*

15. f. 30. *De milvo.* A kite. *Milvus carnes rapiens est desidiosus voluptuosa querens.*

16. f. 30 b. *De hyrundine.* A swallow. *Clamor hyrundinis est dolor penitentis.*

17. f. 32. *De cychonia.* A stork. *Pietas cychonie circa pullos est amor magistri erga discipulos.*

18. f. 32 b. *De merula.* A thrush. *Merula volitans est suggestio temptans.*

19. f. 33 b. *De bubone.* An owl. *Infelix bubo est peccator homo.*

20. f. 34 b. *De gragulo.* A chough. *Garritus graguli sunt rumores garruli.*

21. f. 36. *De ansere.* A goose. (No sentence.)

22. f. 36 b. *De ardea.* A heron. *Volatus ardee est processus anime.*

23. f. 37. *De caladryo.* A caladrius, a mythical bird. *Candor huius caladrii est mun-*

*dicia Christi* (comp. no. 37). In Sloane 278 this bird is represented in the usual way, looking towards the sick man who will recover and away from another who will die.

24. f. 38. *De phenice.* A bird intended for a phoenix. *Resurrectio huius phenicis est spes future resurrectionis* (comp. no. 41).

25. f. 38 b. *De perdice.* A partridge. *Furtum perdicis insidie sunt demonis* (comp. no. 56).

26. f. 39 b. *De coturnice.* A quail. *Coturnix maria transmeans est anima labentia calcans.*

27. f. 40 b. *De huppupa.* A bird intended for a hoopoe. *Huppupa avis spurcissima peccatores designat homines.*

28. f. 41. *De cygno.* A swan. *Albedo cygni simulatio conversi.*

29. f. 41 b. *De pavone.* A peacock. *Clamor pavonis terror doctoris.*

30. f. 43 b. *De aquila.* An eagle. *Iuventus aquile renovatio anime* (comp. no. 40).

*This ends Hugues de Fouilloy's Aviarium. As stated above, the chapters on the ibis and the coot, that usually come at this place, are absent, but are incorporated in the third section.*

31. f. 46 b. *Tractatus de Pastoribus et Ovibus.* A full-page picture enclosed in an elaborate frame of gold and colour. In the upper portion Christ on *l.* holding the hooked end of a crook, the other end of which is held by a brown monk, who seems intended to represent the devil. A mediaeval hand has written in the upper margin *Christus habet agnos* over the figure of Christ and *diabolus hedos* over that of the monk. On *l.* are sheep and lambs, on *r.* goats, and at the foot of each division is a small shepherd with a dog. The shepherd on the side of the sheep and Christ is alert, the other is asleep. The background was perhaps intended to be diapered, but is left white.

32. f. 67. Bestiary begins. *De leone.* Samson tearing open the mouth of a lion, on the back of which he kneels. Heraldic background of France and Castile as in no. 38. See pl. xxxiv, a. (Compare this subject in the Psalter of St. Louis, Lat. 10526 at Paris, plate lvi in Omont's reproductions, and in the Old Testament pictures in the Philipps collection at Cheltenham.)

33. f. 68. *De leonibus et eorum natura.* Two lions (meant for a lion and a lioness) crying over their dead cub, which they revive according to the story in other Bestiaries.

34. f. 69. *De acolopo acerrima bestia et de virgultis quibus capitur.* An antelope with its horns entangled in a tree, the orthodox method of capturing it.

35. f. 69 b. *De lapidibus igniferis.* A mountain 'in the orient' with flames issuing from it. On *l.* a man and on *r.* a woman, naked and shown as far as the waist. The stones were

of two sexes and when brought together burst into flames. The female figure has been injured and retouched. (This subject comes at the very end of B.M. 11283 and other Bestiaries belonging to the same group.)

36. f. 70 b. *De belua que vocatur serra.* A huge fish half out of the water, with wing-like fins. It has two smaller fish in its mouth and it is racing a sailing-boat which is disappearing on *l.* (In Sloane 278 the serra is more like a marine cockatrice.)

37. f. 71. *De caladrio.* A man stands on *r.* in a gold coat and appears to be trying to persuade the bird to turn its head towards him. By averting its head it foretells his death (comp. no. 23).

38. f. 72. *De pellychano.* A pelican is piercing her breast with her beak to revive her four chicks with her blood (comp. no. 8). Background of France and Castile as in no. 32.

39. f. 73. *De nicticorace.* An owl as in no. 9.

40. f. 73 b. *De aquila.* An old eagle renewing its youth by dipping its head in a spring (comp. no. 30).

41. f. 74 b. *De phenice.* A phoenix expiring in flames on an altar under a cusped arch. The altar, which is at Heliopolis, has a white covering, and faggots have been strewn upon it for the bird's immolation (comp. no. 24).

42. f. 75 b. *De huppupa.* Five young hoopoes are plucking out the oldest feathers from an aged parent bird, whose eyes they anoint and whom they cherish with the result that he regains his vigour (comp. no. 27).

*There is no picture to the chapter on ants.*



43. f. 78. *De syrena et homocentauro*. On *l.* a siren, half woman and half bird, arranging her hair with the aid of a mirror. On *r.* a centaur with a bow in his *r.* hand, riding to *r.* and looking back at the siren. The centaur has been injured and retouched. Outside this miniature near the left-hand lower corner is a tiny sketch indicating the pattern to be used for the background.

44. f. 79 *b.* *De herinacio*. A hedgehog in the branches of a vine.

45. f. 80 *b.* *De ave que dicitur hybis*. An ibis, pictured as an eagle, eating a dead lamb. On *r.* water and a fish in it.

46. f. 81 *b.* *De vulpe dolosa*. A fox lying on its back and feigning death. Three crows settle near it, two of which incautiously put their heads into its mouth.

*A leaf (lxxxii) is lacking after f. 81, with a picture of a unicorn.*

47. f. 83. *De casto[re] vel fibro*. On *l.* a man blows his horn and follows a beaver with the aid of two dogs. His hat is tied behind his gold coat. The beaver bites off its genitals, which are sought for medicinal purposes, and so escapes further pursuit.

48. f. 84. *De hyena*. A lion-like hyena leaping to *r.*

49. f. 84 *b.* *De hydro serpente et cocodrillo*. The crocodile, another lion-like animal, crouches with head on *l.* The hydrus, a blue and red dragon, enters its mouth while asleep and bites its way through its side, thus killing the crocodile.

*A leaf (lxxxvii) is lacking after f. 84, with a picture of a goat.*

50. f. 86. *De onagro*. A wild ass walking to *r.*

51. f. 86 *b.* *De symia*. A seated ape with a gold hood round its neck, eating an apple.

52. f. 87 *b.* *De fulica*. A coot, a grey bird with red legs and beak and a long tail.

53. f. 88. *De panthera et drachone*. A winged dragon hides in a hole on *r.* on hearing the voice of its enemy the panther. The latter has a red head and a blue and green body. It is described in the text as *animal varium quidem colore*.

54. f. 89. *De drachone*. A beast with a red head and wings of many colours moving to *l.*

55. f. 89 *b.* *De belua que dicitur cetus*. A whale on which two mariners have lit a fire to cook their dinner feels the heat and suddenly plunges. Three fish swim into its jaw. Another, near which is written the direction *wit* (white), swims away. One of the men falls backwards into the sea. The other clings to

the side of a boat in which are two terrified companions, drawn on a much larger scale, though at a greater distance from the spectator. One of them plies a red paddle. Compare the similar illustration in B. M. Harley 4751 (*B. M. Reproductions*, Series III, pl. xiii).

56. f. 90 *b.* *De perdice*. A partridge (comp. no. 25).

57. f. 91 *b.* *De mustela*. A well-drawn weasel.

58. f. 92 *b.* *De aspide*. A deaf adder closing an ear with its tail. It is pictured as a dragon with legs and multicoloured wings. In the latter, and about his head, violet, a colour rare in 13th century books, is used.

59. f. 93. *De assida*. An ostrich, represented as a long-eared eagle with red cloven hoofs (the text says, like those of a camel), looks at a star, and if it is rising it lays its eggs in the earth. Two eggs on *l.* The star is *stella virgilia*, the Pleiades, *de qua dicit Iob: Facit virgilia et septentrionale et dextrum. promptuaria austri*. This is not the Vulgate rendering of Job ix. 9.

60. f. 94. *De turture*. A turtle-dove.

61. f. 94 *b.* *De cervo*. A stag prancing to *r.* On *r.* 'a serpent'. It is told in the text how stags get serpents out of their holes and kill them.

62. f. 95 *b.* *De salinandra*. A salamander, depicted as a dark-coloured dog with gay wings, leaps on to a bonfire, which it will thus extinguish.

63. f. 96 *b.* *De columbis*. Two pairs of facing doves, each with a green spray in its mouth.

64. f. 98. *De drachone et de arbore perydixion*. A dragon on *l.* watches the tree perydixion and two doves walking beneath it. As long as they are in the tree or in its shadow they are safe from the dragon. The tree is called *Perindens* in some MSS. (e.g. B. M. 11283, Harl. 4751).

65. f. 99. *De elephante*. Two black elephants, intended for male and female. The female on *l.* eats a mandrake or love-apple, and persuades her mate on *r.* to pluck one with his trunk. A charming picture.

66. f. 100. *De salvatoris humilitate*. On *l.* a seated figure of the prophet Amos in gold tunic and blue mantle. On *r.* three goats walking away. (This short interpolation, beginning *Item Amos propheta dicit* and ending *lavachrum regenerationis in vitam eternam*, has no logical place here, but is not bound out of order.)

67. f. 100 *b.* *De lapide adamante*. Four diamonds in a rocky place.

S. C. C.'

Recent binding of olive morocco by Miss Katharine Adams. Gilt edges. Previously bound very tightly in brown morocco by Thompson of Paris, with the meaningless lettering 'Hugonis



virginis ortis', absurdly derived from the Explicit on f. 45 *b* and the hexameter colophon on f. 102 *b*. Inside the cover is the following note by Mr. Cockerell:—

'At Sion College, London, there is a copy of these works dated 1277. It has a table at the beginning relating to everything in this copy including the Tractatus de pastoribus, and at the end of the chapter on diamonds is the same colophon "Codicis istius dat ceptum virginis ortus". Then follow two other sections (Guillaume de Conches, Philosophiae Compendium, and an anonymous tract De anima). The pictures in the Sion College MS. are identical with those in this MS. as regards position and subject, but are of coarser execution. The name Physiologus is not miswritten Phylosophus as in this MS.'

Purchased from Mr. C. Fairfax Murray (book-label), 1906, by whom it was acquired at the sale of Lord Ashburnham's Barrois collection at Sotheby's, June 10-14, 1901, lot 288. Like many other MSS. in the same collection, it contained the pencil note 'Cor. sub. Sept. 1849'. Its owners before Joseph Barrois (cf. MS. 22) are unknown. Two miniatures (nos. 32, 38) have backgrounds composed of lozenges of the arms of France and Castile. It is therefore possible that the MS. was executed for St. Louis (d. 1270), his mother Blanche of Castile (d. 1252), or his daughter Blanche (b. 1252, d. 1320), who married in 1269 Ferdinand de la Cerda, Infante of Castile (d. 1275); but it is more probable that the arms were merely used decoratively, as was sometimes the case (e.g., as Mr. Cockerell remarks, on the W. porch of Auxerre Cathedral). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 81, pl. 70 from ff. 89 *b*, 90).

BOOK OF HOURS: an imperfect manuscript beginning with the last sentence of the Athanasian Creed and perhaps originally preceded by the Psalter and Canticles. Contents: (1) Litany. f. 1;—(2) Hours of the Virgin, wanting the first leaf of Matins and (after f. 40) of Vespers. f. 6;—(3) Office of the Dead. f. 49;—(4) 'Chi commencent les .xv. goies nostre dame': the Fifteen Gaudia, beg. 'Douce dame de misericorde'. f. 68;—(5) 'Chi commechent les requestes nostre signeur': seven short prayers each followed by a Paternoster, beg. 'Dous dieus dous peres sainte trinites'. f. 71 *b*;—(6) The prayer 'O intemerata'. f. 74.

Some rubrics, prayers, &c., are added at the end (f. 76) and on a paper fly-leaf in two 16th cent. hands.

The Kalendar is missing. The Litany includes Lambert, Quintin, Firmin, and Peter Martyr (can. 1253) among Martyrs; Autbert, Furseus, Amatus, Vedastus, Amandus, Audomarus, and Julianus among Confessors; and Brigida and Elena among Virgins.

Vellum; ff. 76.  $5\frac{3}{4}$  in.  $\times$   $4\frac{7}{8}$  in. 18 lines in a page. Late XIII cent. N. French. Collation, 1<sup>8</sup> (wants 5), 2<sup>8</sup>–5<sup>8</sup>, 6<sup>8</sup> (wants 2), 7<sup>8</sup>–9<sup>8</sup>, 10<sup>6</sup>; with catchwords in a minute charter-hand. A good hand in black ink, with initials alternately blue and gold with red and violet penwork respectively. Larger initials in pink and blue on gold with simple ivy-leaf interior ornament and extensions and delicately painted little birds, dogs, hares, stags, grotesques, &c. The initials of the principal divisions (two are lost, after ff. 5, 40) extend the whole width of the text and are finely illuminated. They are on pink and blue diapered grounds and enclose miniatures on patterned



and burnished gold within flat-gold Gothic arches; and a bar-border with ivy-leaf extensions and zoomorphic decoration as above surrounds the page. The subjects of the miniatures are :—

1. f. 22. Lauds. The Angel and Shepherds. An angel, with blank scroll, appears to a shepherd seated on *l.*, playing bagpipes. A dog by his side, and a goat and two sheep grazing.

2. f. 29 *b*. Prime. The Visitation. The Virgin, on *r.*, holds a book. See pl. xxxiv, b.

3. f. 33 *b*. Tierce. The Nativity. The Virgin reclines to *l.*, holding the swathed Infant. Joseph stands on *r.* leaning on a staff, with right hand raised. Heads of the ox and ass with a high manger in background.

4. f. 36 *b*. Sext ('a midi'). The Adoration of the Magi. The Virgin sits on *r.*, with the Infant standing on her knees. One Magus kneels, the others stand in background.

5. f. 39. None. The Circumcision. The Virgin on *l.*; behind her Joseph with doves, and a maid with lighted taper. The priest on *r.* holds a large pair of scissors.

6. f. 45 *b*. Compline. The Slaughter of the Innocents. Herod sits cross-legged on *l.*; he points to a crouching woman clasping her infant, whom a man with uplifted sword is about to slay.

7. f. 49. Office of the Dead. A bier with green, orange, and grey striped pall. Behind it two clerks, and in front two candlesticks, each with three lighted tapers.

There are also three smaller historiated initials, viz.:—

8. f. 68. Fifteen Joys. A woman (the original owner) on *l.* kneels before the Virgin and Child.

9. f. 71 *b*. Seven Requests. The Trinity: the Father seated, supporting the crucified Son, over whose head is the Holy Dove.

10. f. 74. 'O intemerata.' The Virgin seated, with the Child standing on her knee.

Binding of dark brown morocco (French, 17th cent.); in the centre of each cover a stamp of the Cross with the symbols of the Passion leaning against or suspended from it, and the cock perched on the right arm. Brass clasps.

Purchased from Olschki, of Florence, 1913. Belonged in the 15th cent. to the Celestines of Marcoussis, near Rambouillet: 'Celestinorum de Marcossiaco. Sign. per 906' (f. 76). Inside the covers are pasted engraved portraits of SS. Angadresme and Romaine by 'Ganiere' (Jean Ganières, fl. at Paris *circa* 1650); and others (on a single page) of SS. Maxian, Lucian, and Julian (cf. MS. 23), each carrying his own head, are inserted after f. 76. These saints were all specially honoured at Beauvais, and a book-label, 'Beauvais. Inv[entaire] 1084. [A.D.] 1869', is pasted on the fly-leaf.

## 28

BIBLE: Latin Vulgate version, with Jerome's Epistle to Paulinus 'de omnibus diuine historie libris' (beg. 'Frater Ambrosius') and prologues. The order of books is regular except that Acts follows the Pauline Epistles. The prayer of Manasses follows 2 Chronicles without a break (f. 193 *b*). 'Neemias' (= 2 Esdras) is followed by 2 (= 3) Esdras. The 'Epistola ad Laodicenses' is included (f. 497 *b*), following Titus. The prologues are mostly as usual. Job has two, (a) 'Cogor per singulos' and (b) 'Si aut fiscellam'; Joel two, (a) 'S. Ioel apud Hebreos' and (b) 'Ioel Fatuel filius'; Amos three, (a) 'Ozias rex', (b) 'Amos propheta', and (c) 'Hic Amos'; Jonah two, (a) 'S. Ionam Hebrei' and (b) 'Ionas columba'; and Zephaniah two, (a) 'Tradunt Hebrei' and (b) 'Iosiam regem'. Maccabees has the two letters of Rabanus Maurus (cf. MS. 8) as well as 'Machabeorum libri duo'; Matthew the two prologues 'Matheus ex Iudea' and 'Matheus cum primo'; and the Apocalypse Gilbert de la Porrée's prologue 'Omnes qui pie'. The prologue to Luke beg. 'Lucas Syrus' follows 'Quoniam quidem'.



At the end (f. 529) are the 'Interpretationes nominum Hebraicorum' [by Remigius of Auxerre].

Vellum; ff. 576.  $6\frac{11}{16}$  in.  $\times$   $4\frac{1}{8}$  in. Double columns of 46 lines. XIII cent. (middle). French. Collation, 1<sup>20</sup>–7<sup>20</sup>, 8<sup>16</sup>, 9<sup>20</sup>–14<sup>20</sup>, 15<sup>18</sup>, 16<sup>20</sup>–23<sup>20</sup>, 24<sup>12</sup>, 25<sup>20</sup>, 26<sup>20</sup>, 27<sup>22</sup>, 28<sup>20</sup>, 29<sup>20</sup>, 30<sup>8</sup>. Sec. fol. 'secula predestinatus'. Text beautifully written in an extremely small, but very clear, hand. Chapter-initials alternately red and blue with filigree and serrated marginal decoration. Titles in red, and running-titles and chapter-numbers in red and blue. Illuminated initials to books and prologues in deep blue, pink, grey, and, very rarely, green; the gold is of a dark coppery hue and is sparingly used, and never for backgrounds. The initials of prologues are merely decorative, with simple foliage, dragons, &c.; those of books contain figures, most delicately drawn and coloured. The subjects are:—

1. f. 1. Ep. to Paulinus. In init. F, height of column, Jerome, tonsured, sits at a desk writing.

2. f. 4<sup>b</sup>. Genesis. In init. I, height of column, seven lozenges, with blue and pink grounds alternately, on square panels reversely coloured. The Creator in each, seated (a) to r., with orb; (b) to l. with orb showing land and water; (c) between two trees; (d) with orb showing sun and moon; (e) with fish on l., birds on r.; (f) with heads of beasts on l., Adam sleeping on r.; (g) with hand raised in benediction. In margin below, the Crucifixion with the Virgin and St. John.

3. f. 26. Exodus. Israelites enter a gate to r.

4. f. 43. Leviticus. Aaron and another, mitred, kneel before an altar to r. and offer a lamb.

5. f. 55. Numbers. Moses, holding the Tables of the Law, kneels to l. Above, on l., the head of the Deity.

6. f. 71<sup>b</sup>. Deuteronomy. Moses, horned, with Tables of the Law, on l. addresses Aaron, mitred, and another on r.

7. f. 87. Joshua. He sits with scroll. Above, on r., the head of the Deity.

8. f. 97<sup>b</sup>. Judges. A warrior in linked mail, with spear. Above, on l., the Deity.

9. f. 108<sup>b</sup>. Ruth. Init. I in two compartments. Elimelech above, and Naomi, carrying one child and leading the other, below. All move to r.

10. f. 111. 1 Kings (1 Sam.). Elkanah and Hannah (or Peninnah) on l. Hannah kneels before a shrine on r.

11. f. 126<sup>b</sup>. 2 Kings. David, in gold tunic, on l. A man with uplifted sword grasps the hair of the Amalekite on r.

12. f. 138<sup>b</sup>. 3 Kings. David, crowned, sits on r. Abishag, with a man behind her, stands on l.

13. f. 153. 4 Kings. Ahaziah lies on a couch, head to r. Elijah addresses him on l.

14. f. 166<sup>b</sup>. 1 Chronicles. Group of patriarchs, seated.

15. f. 178<sup>b</sup>. 2 Chronicles. Solomon, crowned,

stands on l. before the Temple. Above, on r., the head of the Deity.

16. f. 194<sup>b</sup>. 1 Esdras. Init. I, half height of column, in three compartments: (a) a man laying bricks, (b) another with a hod mounting a ladder, (c) Cyrus, crowned, looking upwards.

17. f. 198<sup>b</sup>. Nehemiah. Artaxerxes, crowned, sits on l. N., kneeling on r., offers him a cup.

18. f. 204<sup>b</sup>. 2 (3) Esdras. A mitred figure with holy water and asperging brush before the Temple.

19. f. 211. Tobit. He lies in bed, head to r. The swallow above.

20. f. 215. Judith. Holofernes lies in bed to r. Judith on l. grasps his hair and beheads him with a sword.

21. f. 221. Esther. Init. I, half height of column. Above, Ahasuerus seated holds out his sceptre to Esther below, who kisses it.

22. f. 227. Job. He sits on r. His wife, standing on l., upbraids him.

23. f. 237<sup>b</sup>. Ps. i, *Beatus vir*. David, crowned, sits playing a harp.

24. f. 241<sup>b</sup>. Ps. xxvi, *Dom. illuminatio*. Samuel on l. anoints David.

25. f. 244. Ps. xxxviii, *Dixi custodiam*. David, crowned, with sceptre, seated, points to his lips.

26. f. 246<sup>b</sup>. Ps. lii, *Dixit insipiens*. A fool, half naked, with club, sits eating a cake.

27. f. 249. Ps. lxxviii, *Salvum me fac*. Above, the Deity with orb. Below, David, naked, crowned, immersed in water to the waist.

28. f. 252. Ps. lxxx, *Exultate*. David, crowned, sits playing on four bells on r.

29. f. 255. Ps. xcvi, *Cantate*. Three chanters stand at a lectern to r.

30. f. 258. Ps. cix, *Dixit Dominus*. The Trinity: the Father and Son seated, the Dove hovering between them.

31. f. 264<sup>b</sup>. Proverbs. Solomon, crowned, sits on l. His son, with open book, sits before him on r.

32. f. 273<sup>b</sup>. Ecclesiastes. Nearly the same as no. 31, but the youth has no book.

33. f. 277. Song of Solomon. The Virgin and Child, seated.



34. f. 278 *b*. Wisdom. Solomon seated on *l*. addresses a man in linked mail, with sword, on *r*.

35. f. 285. Ecclesiasticus. A man seated to *r*. gazes upwards at a cloud.

36. f. 302 *b*. Isaiah. He kneels to *r*., bare to the waist. Two men saw through his head.

37. f. 323. Jeremiah. He sits on *l*., with scroll. On *r*. a pot of fire and, above, the head of the Deity.

38. f. 346 *b*. Lamentations. Jeremiah sits on *l*., weeping. Jerusalem on *r*.

39. f. 348 *b*. Baruch. He sits at a desk to *r*., writing.

40. f. 352. Ezekiel. He lies asleep, head to *l*. Above, the heads of the Four Beasts.

41. f. 374. Daniel. He is seen, half length, in the den of lions, with hands clasped in prayer. Two lions' heads on *r*.

42. f. 383. Hosea. He sits with Gomer, *l*. and *r*., and clasps her hand. Above, the head of the Deity.

43. f. 386. Joel. He sits, reading a scroll.

44. f. 388. Amos. He sits on a rock, holding a staff. Three sheep on *r*., and, above, the head of the Deity.

45. f. 390 *b*. Obadiah. He sits with scroll.

46. f. 391. Jonah. Above, Nineveh. Below, Jonah in the whale's mouth.

47. f. 392. Micah. He sits with scroll.

48. f. 394. Nahum. As no. 47.

49. f. 395. Habakkuk. He kneels to *r*., holding loaves of bread and a pitcher. An angel above seizes him by the hair.

50. f. 396 *b*. Zephaniah. As no. 47.

51. f. 397 *b*. Haggai. He stands with scroll.

52. f. 398 *b*. Zechariah. As no. 51.

53. f. 402. Malachi. As no. 47.

54. f. 403 *b*. 1 Maccabees. A man kneels to *r*., holding up a pig's head in a dish. Mattathias, behind, seizes him by the hair and is about to slay him.

55. f. 417. 2 Maccabees. A Jew (of Egypt) seated on *l*. takes a letter from a kneeling messenger.

56. f. 427. Matthew. The Virgin reclines on *r*., Joseph stands on *l*. Above, the Child in a manger, with heads of the ox and ass.

57. f. 440. Mark. He stands, with book, facing *r*.; his symbol below, and Jerusalem above.

58. f. 448 *b*. Luke. Zacharias on *l*. swings a censer before an altar. Above, on *r*., an angel, half length.

59. f. 463. John. He stands, with book, facing *r*.; his symbol below.

60. f. 473 *b*. Romans. St. Paul, with cross, seated on *l*., addresses two men on *r*.

61-73. ff. 478 *b*, 483 *b*, 487, 489, 490 *b*, 492, 493, 494, 494 *b*, 496, 497, 497 *b*, 498. 1 Corinthians—Philemon. St. Paul, with sword, seated.

74. f. 498. Hebrews. St. Paul, with sword, seated on *r*., addresses a Hebrew seated on *l*.

75. f. 502. Acts. The Ascension: the Virgin and St. Peter in foreground, Christ's feet seen above.

76-83. ff. 516 *b*, 517 *b*, 519, 520, 521, 521 *b* (2). Catholic Epistles. The writer seated or standing.

84. f. 522 *b*. Apocalypse. St. John sits at a desk to *r*., writing. The seven churches in background.

Binding of red morocco (Italian, 18th cent.), richly tooled. On each cover, surmounted by a cardinal's hat, the arms of Camillo Cybo (son of Carlo, Duke of Massa, Prince of Carrara), Cardinal 1729, d. 1743. Gilt edges.

Purchased from J. and J. Leighton, 1916. Belonged to John Ruskin, who has made on paper fly-leaves (ff. i, iv, v) an alphabetical list of the initials, and on f. ii has recorded his gift of the MS. to Laurence Hilliard 'in the hope that he would keep it in memory of better times', Apr. 7, 1878. A vellum fly-leaf (f. iii) bears the modern title, in gold letters within a blue and gold border, 'Biblia Sacra a S. Hieronymo in Latinum conuersa ex Hebraeo et transcripta Anno Domini Mcccc vii'. As applied to this MS. the date 1407 is clearly erroneous. Possibly it should be 407, referring to the completion of Jerome's version from the Hebrew (*circ.* 405).

BIBLE: Latin Vulgate version, with Jerome's Epistle to Paulinus and prologues. Genesis—2 Chronicles and all the books of the New Testament except Apocalypse have tables of capitula, but not the same as the (usual) chapters marked in the text. The order of books is irregular, viz.:—



Pentateuch (Gen. 81 capp., Exod. 139, Lev. 89, Num. 74, Deut. 152). f. 4.  
 Joshua (34). f. 68.  
 Judges (18). f. 75.  
 Ruth (10). f. 82 *b*.  
 1-4 Kings (26, 20, 18, 17). f. 83 *b*.  
 Major Prophets (Jer. followed by Baruch and Lamentations). f. 122 *b*.  
 Minor Prophets. f. 189.  
 1, 2 Chron. (24, 20). f. 208.  
 1-3 Esdras. f. 231 *b*.  
 Psalms. f. 269.

Proverbs—Ecclesiasticus. f. 291 *b*.  
 1, 2 Maccabees. f. 322 *b*.  
 Gospels (Matt. 29, Mark 46, Luke 74, John 35). f. 344 *b*.  
 Acts (75). f. 386 *b*.  
 Catholic Epistles (James 20, Peter 20, 11, John 20, 5, 5, Jude 7). f. 399.  
 Pauline Epistles (Rom. 51, Cor. 72, 29, Gal. 39, Eph. 30, Phil. 19, Col. 29, Thess. 24, 9, Tim. 30, 27, Titus 10, Philem. 4, Heb. 39). f. 405 *b*.  
 Apocalypse. f. 436 *b*.

The Epistle to the Laodiceans is included (f. 432) between Philemon and Hebrews, without title, prologue, or capitula.

Daniel ends 'coram eo' (cf. MS. 6). 2 Esdras has the running title 'Neemie', and 3 Esdras 'Esdre ii'. The Prayer of Manasses follows 2 Chronicles (f. 231) without a break.

The prologues are mostly as usual. Daniel has two, (a) 'D. prophetam' and (b) 'D. interpretatur', the latter following the book. Haggai (f. 201) has three, (a) 'Secundo anno Darii' (properly the prol. to Zechariah, which has 'Zech. memor'), (b) 'Iherem. propheta', and (c) 'Aggeus festivus'; and Malachi (f. 206 *b*) is followed by a number of prologues with the rubric 'Prologi qui sequuntur ante desunt', viz. for Joel (a) 'I. Fatuel filius' and (b) 'I. de tribu Ruben'; for Amos (a) 'A. propheta et rusticus' and (b) 'Hic Amos'; for Obadiah 'Abdias quanto'; for Jonah 'I. columba'; for Nahum 'N. prophetam'; for Habakkuk 'A. amplexans'; and for Zephaniah 'S. speculator'. The Gospels are preceded (f. 343) by (a) 'Novum opus', (b) 'Sciendum etiam', (c) 'Ammonius quidem', and (d) 'Plures fuisse'. Acts has the argument 'Act. Apost. nudam quippe sonare' from Jerome's Ep. liii to Paulinus (Wordsworth and White, *Nov. Test.*, Acts, p. 2). Romans has four, viz. (a) 'Ep. P. ad Rom. causa hec est', (b) 'Primum quaeritur', in red, (c) 'Romani sunt qui ex Iudeis', and (d) 'R. sunt in partibus'. Apocalypse has the prologue 'Ioh. apostolus', not that of Gilbert de la Porrée.

After Apocalypse the Epistle to the Laodiceans is added (f. 443) in another hand (without an initial), but it was erased when found to be a repetition (see above).

At the end (f. 444) are the Interpretations of Hebrew names [by Remigius of Auxerre].

After the prologue to the Pentateuch and before the table of capitula of Genesis a Gospel concordance has been inserted (ff. 5-7) in an early 14th cent. hand, possibly Italian.

Vellum; ff. 480 (f. 306 duplicated).  $10\frac{3}{16}$  in.  $\times$   $7\frac{1}{8}$  in. Double columns of 51 lines; the prologues and capitula in the New Testament, and also the Hebrew names, in four columns. XIII cent. (middle). French. Collation, 4 leaves, 3 inserted leaves, 1<sup>10</sup>-34<sup>10</sup>, rest uncertain owing to the tightness of the binding. Sec. fol. 'ei Iesum'. Small neat hand by three or more scribes. The colour of the ink varies in different parts and the corrections are often much blacker than the original text. Capitals are touched with red. The manuscript appears to have been begun independently in three places. The second section begins with 1 Chron. (f. 208) after a blank page, and the third with the New Testament (f. 343). In the second section the ruling



is distinctive, the three lines in the middle of each page extending right across to the edges, and the chapter-initials, alternately red and blue, are larger than elsewhere, always begin a line, and have penwork decoration. The illuminated initials of books and of many of the prologues are finely designed and coloured. With two exceptions they are merely decorative, with blue, pink, or more often gold grounds. They contain conventional foliage, with recurved leaves, in blue, green, pink, and red, together with dragons (ff. 138 *b*, 202 *b*, 364 *b*, &c.), lions (ff. 94 *b*, 123, 246), birds (ff. 24, 94 *b*, 193), a hare (f. 45), and a fish (f. 357 *b*). The smaller prologue-initials are in gold on pink and blue grounds with white decoration. The two historiated initials are:—

1. f. 8 *b*. Initial I of Genesis, full height of the page (slightly cut away at the top in binding), crenellated on each side; the ground blue and the edges dotted gold. On a pink, blue, and green bar that runs down the middle, decorated with a vertical row of small gold disks, are seven quatrefoils containing scenes of the Creation on a gold ground, the Creator wearing a white robe the folds in which are indicated by red lines. At the foot of the letter is a green dragon with red head and wings and a tail terminating in spiral foliage. Both gold and colours are somewhat worn.

2. f. 346. Initial L of Matthew. A beautiful

Jesse-tree, 6 in. high and the width of the column of text, with ground of dotted gold and pink and blue diapers. The figures above the recumbent Jesse are David, Solomon, the Virgin and Child, and Christ in the act of benediction, with the Holy Dove descending upon him. The branches of the tree consist of spirals of delicate blue, green, pink, and orange-red foliage; and in niches on either side are three prophets holding blank scrolls. As Mr. Cockerell has remarked, the whole design is like a brilliant 13th cent. painted window. See pl. xxxv.

Binding of red morocco (late 18th cent.) with tooled back lettered BIBLIA SACRA LATINA VETVS IN MEMBRANIS; the sides stamped with the arms and supporters of Viscount Strangford (Percy Smythe, 6th Viscount, 1780–1855). Gilt edges.

Purchased from B. Quaritch, 1908. Previously belonged to Laurence W. Hodson, of Compton Hall, Wolverhampton (book-label, sale-cat. Dec. 3–5, 1906, lot 46), William Morris (book-label, sale-cat. Dec. 1896, lot 86), Edward Hailstone (book-plate of arms, sale-cat. Apr. 1891, lot 343), and Viscount Strangford (sale-cat. Aug. 12, 1831, lot 460). On f. 1 is the signature (17th cent.) 'Louis Monsieur de Fourtel'. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 99).

BIBLE: Latin Vulgate version with Jerome's Epistle to Paulinus, 'de omnibus diuine hystorie libris', and prologues. At the end (f. 558) are the 'Interpretaciones bibliothecae Hebraicorum nominum' [by Remigius of Auxerre]. After f. 260 Job xlii. 11, 'in domo eius', to the end and the whole of the Psalter are missing; and a leaf is also lost after f. 605 containing the Hebrew names from Zachar onwards. The order of the books is regular, except that Acts follows the Pauline Epistles (f. 526). The prologues, which are mostly as usual, include the two letters of Rabanus Maurus on Maccabees, and that of Gilbert de la Porrée on the Apocalypse. Two, viz. that to the Pauline Epistles beg. 'Primum quaeritur' and that to the Apocalypse beg. 'Ioh. apost. et evang.', are omitted in their proper places (ff. 492 *b*, 549), but marginal notes refer to f. 557, after the Apocalypse, where they are added on an inserted leaf in a contemporary hand.

The last leaf (f. 606) contains, in a rather later hand, an extract on the books



of the Bible from the Didascalicon of Hugo de S. Victore, lib. iv, capp. 2, 3 (Migne, *Patr. Lat.* clxxvi. 778).

Vellum (very thin and delicate); ff. 606.  $8\frac{3}{8}$  in.  $\times$   $5\frac{1}{2}$  in. Double columns of 46 lines. XIII cent. (second half). French (Parisian). Collation, a<sup>20</sup>, 1<sup>18</sup>, 2<sup>22</sup>, 3<sup>20</sup>–11<sup>20</sup>, 12<sup>22</sup> (wants 21, 22), (gatherings 13, 14 missing), 15<sup>20</sup>–28<sup>20</sup>, 29<sup>16</sup>, single leaf, 30<sup>20</sup>, 31<sup>20</sup>, 32<sup>10</sup> (wants 9). The gatherings, beginning with the second, are mostly numbered from i onwards on the last page, between the columns at the foot of the text; and the conjugate leaves are lettered or otherwise marked in the same place on the *recto* side. Sec. fol. 'istius sed'. The text is very regularly and compactly written, in black ink, with capitals slightly touched with red. Chapter-initials are alternately red and blue with penwork decoration in the same colours, continued throughout the length of the column to the bottom of the page. Running-titles and chapter-numbers are in alternate red and blue capitals.

Initials of books contain figures, on a small scale but beautifully drawn, on dark blue and pink diapered grounds. Besides these colours in various shades, orange-red, white, and, very rarely, green are used, together with a small amount of gold, which is dark in colour and unburnished. Initials of prologues, as well as those (19) in the Hebrew names, usually contain only simple foliage, dragons, &c. Like the others they have cusped marginal projections with curved extremities ending in a leaf-bud, on which is a tiny gold ball. The style closely resembles that of a Vegetius in the British Museum, Add. MS. 11698 (*Illum. MSS. in Brit. Mus.*, 1903, pl. 23). The subjects in the historiated initials are:—

1. f. 1. Ep. to Paulinus. Jerome, nimbed, as a monk, with bare feet, sits writing at a columnar desk to *r*.

2. f. 4 *b*. Genesis; with prol. to Pentateuch, 'Desiderii mei'. Large initial I filling the space between the columns. On it seven pointed ovals formed by intersecting branches, in which the Creator is depicted (1) with bisected orb; (2) with a red disk bearing a quatrefoil ornament; (3) with a white disk on which is a tree; (4) with sun in one hand and moon in the other; (5) with bird and fish; (6) creating Eve; (7) seated, with orb, his right hand raised in benediction. Below is the Crucifixion with the Virgin and St. John. On the branch-work in the margin a dog pursues a hare. Cf. Vitzthum, *Die Pariser Miniaturmalerei*, 1907, pl. xxii.

3. f. 27. Exodus. Moses, horned, on *r*., holds the Tables of the Law and divides the Red Sea with his rod. A woman and child, followed by a man, on *l*.

4. f. 45. Leviticus. Two men, one holding up a lamb, kneel before a draped altar on *r*. Above, on *r*., the head of the Deity in a cloud.

5. f. 57 *b*. Numbers. Moses, horned, with the Tables of the Law, on *l*., followed by Aaron, wearing a conical papal tiara. He addresses the Deity in a cloud above on *r*.

6. f. 76 *b*. Deuteronomy. Moses, as above, on *l*., addresses two Israelites on *r*.

7. f. 93 *b*. Joshua; with prol. 'Tandem finito'. Joshua, with book, on *r*., looks back towards a woman and child followed by two men on *l*. Above, the head of the Deity (without nimbus).

8. f. 105. Judges. Two Israelites kneeling on *l*. address the Deity, whose head is in a cloud on *r*.

9. f. 117 *b*. Ruth. Above, Elimelech with staff, and, below, Naomi with an infant in her arms, facing to *r*.

10. f. 120. 1 Kings (1 Sam.); with prol. (f. 119) 'Viginti et duas'. Hannah kneels before a draped altar on *r*., above which is the head of the Deity. Eli, behind her, lays a hand on her shoulder.

11. f. 137. 2 Kings. David, seated on *l*., bids a youth, who brandishes a sword, slay the Amalekite kneeling on *r*.

12. f. 150 *b*. 3 Kings. David, crowned, seated on *l*. Abishag on *r*. with a man behind pushing her forward.

13. f. 166 *b*. 4 Kings. Ahaziah falls from the window of a tower.

14. f. 181 *b*. 1 Chronicles; with prol. 'Si septuaginta'. Three crowned figures, two with books, seated arguing.

15. f. 195 *b*. 2 Chronicles; with prol. (f. 195) 'Quomodo Grecorum'. Solomon, kneeling on *l*. with man behind him, holds up a lamb to the Deity, whose head appears in a cloud above on *r*.

16. f. 213. 1 Esdras; with prol. 'Utrum difficilium'. Cyrus below, with scroll 'Esdras primus', directs two masons above, one laying stones, the other with trowel and mortar.

17. f. 217 *b*. Nehemiah. Kneeling on *l*., he offers a cup to Artaxerxes seated on *r*.

18. f. 224. 2 (3) Esdras. Man with asperging-brush and bucket sprinkles water on a draped altar on *r*.

19. f. 231. Tobit; with prol. 'Mirari'.



He lies in bed, head to *l.* The swallow flies into its nest above.

20. f. 235 *b.* Judith; with prol. 'Apud Hebreos'. Holofernes, crowned, lies in bed in a tent to *l.* Judith grasps his crown and beheads him.

21. f. 241 *b.* Esther; with prol. 'Librum Hester'. Ahasuerus seated above extends his sceptre to Esther below.

22. f. 248 *b.* Job; with prol. 'Si aut fiscellam'. He sits, scantily clad, on a dunghill on *l.* and argues with his wife, who stands on *r.*

23. f. 261. Proverbs; with prol. 'Iungat epistola'. Solomon sits cross-legged on *l.*, holding a birch and pointing a finger at his son, nearly naked, seated with open book on *r.*

24. f. 271. Ecclesiastes; with prol. (f. 270 *b.*) 'Memini me'. Solomon seated on *l.* instructs a youth seated beside him on *r.*

25. f. 274. Song of Solomon. The Virgin seated with the Child in her lap.

26. f. 276. Wisdom; with prol. 'Liber sapientie'. A king seated on *l.* with right hand raised and a sword in the left held erect. A mailed knight kneeling before him grasps the sword by the pommel and blade.

27. f. 283. Ecclesiasticus; with prol. 'Multorum nobis'. A man seated looking up to heaven.

28. f. 301 *b.* Isaiah; with prol. 'Nemo cum'. He kneels, half-naked, to *r.* A man behind him, with knee on his back, begins to saw him asunder.

29. f. 323. Jeremiah; with prol. 'I. propheta'. He kneels to *r.* A man behind is about to stone him.

30. f. 349. Lamentations. Jeremiah sits on *l.* lamenting. Gate of Jerusalem on *r.*

31. f. 351. Baruch. He sits writing at a columnar desk on *r.*

32. f. 354 *b.* Ezekiel; with prol. 'Ez. propheta'. He lies in bed, head to *l.* Nimbed heads of man, lion, ox, and eagle above.

33. f. 379. Daniel; with prol. 'D. propheta'. He appears, half-length, in a cave, with the heads of six lions round him.

34. f. 389 *b.* Hosea; with prol. 'Temporibus Ozie' and gen. prol. to Minor Prophets (f. 389) 'Non idem est ordo'. He sits, on *r.*, beside Gomer, with his hand on her shoulder. Head of the Deity above.

35. f. 393. Joel; with two prologues (f. 392 *b.*) 'Sanctus Ioel' and 'Ioel fil. Fatuel'. He sits with scroll 'Ioel propheta'.

36. f. 394 *b.* Amos; with three prologues (f. 394) 'Ozias rex', 'Amos pastor', and 'Hic Amos'. He sits, with crook, on *l.*; two sheep and a tree on *r.* Head of the Deity above.

37. f. 397 *b.* Obadiah; with prol. (f. 397) 'Iacob patriarcha'. He sits with scroll 'Incipit Abdias'.

38. f. 398. Jonah; with two prologues 'S. Ionam Hebrei' and 'Ionas columba'. He emerges with outstretched hands from the whale's mouth. Nineveh above.

39. f. 399. Micah; with prol. 'Temporibus Ioathe'. He sits with scroll 'Micheas propheta'.

40. f. 401 *b.* Nahum; with prol. (f. 401) 'N. prophetam'. He sits with scroll 'Naum', his hand extended towards Nineveh falling on *r.*

41. f. 403. Habakkuk; with prol. (f. 402) 'Quatuor prophete'. He carries loaves and a pitcher (for Daniel) and kneels on one knee with head turned round towards an angel above on *l.*, who points out the way. See story of Bel and the dragon, Dan. xiv. In init. of prol. a finely drawn white hound.

42. f. 404. Zephaniah; with prol. 'Tradunt Hebrei'. He sits with scroll 'Sophonias propheta'.

43. f. 405 *b.* Haggai; with prol. (f. 405) 'Ieremias propheta'. He stands with scroll 'Incipit Aggeus propheta'.

44. f. 406 *b.* Zechariah; with prol. 'Anno secundo'. Like no. 43, with scroll 'Incipit Zacharias propheta'.

45. f. 411. Malachi; with prol. (f. 410 *b.*) 'Deus per Moysen'. He sits with scroll 'Incipit Malachias'.

46. f. 413. 1 Maccabees; with the two epistles of Rabanus Maurus and prol. 'Mach. libri'. Mattathias with sword on *l.* is about to slay a Jew, who kneels to *r.* holding up a pig's head in a bowl.

47. f. 428. 2 Maccabees. A man seated on *l.* addresses a messenger on *r.*

48. f. 439. Matthew; with two prologues (f. 438 *b.*) 'M. ex Iudea' and 'M. cum primo'. Jesse-tree: he lies head to *l.*, with a white curtain above him looped up to *r.*; half-lengths of David, the Virgin, and Christ.

49. f. 454 *b.* Mark; with prol. (f. 454) 'M. euangelista'. He stands vested in a blue dalmatic, holding a book.

50. f. 464 *b.* Luke; with prol. (f. 464) 'L. Syrus'. Zacharias kneels on *l.* before a draped altar. An angel on *r.* addresses him.

51. f. 480 *b.* John; with prol. 'Hic est Ioh.'. He stands vested in a pink dalmatic, holding a scroll 'Incipit Ioh. euang.'. Below, a winged eagle with scroll 'Iohannes'. See pl. xxxvi.

In lower margin, a dog, a hare, and a man with spear and buckler.

52. f. 492 *b.* Romans; with prol. 'Romani sunt in partes'. Paul seated, with scroll 'ad Romanos'.

53. f. 498 *b.* 1 Corinthians; with prol. 'Chorinthii sunt Achaici'. Paul seated, with sword.

54. f. 504 *b.* 2 Corinthians; with prol. 'Post-



actam'. Paul seated, with scroll 'ad Corinthios]'.  
55. f. 508 b. Galatians; with prol. 'Galathe sunt Greci'. Paul seated, with sword and scroll 'Galathas'.

56. f. 510 b. Ephesians; with prol. 'Ephesii sunt Asiani'. Paul seated, with scroll 'Epistola ad Epheseos'.

57. f. 512 b. Philippians; with prol. 'Phil. sunt Macedones'. Paul seated, with sword.

58. f. 514. Colossians; with prol. 'Col. et hii'. Paul seated, with sword and scroll 'ad Colosenses'.

59. f. 515 b. 1 Thessalonians; with prol. 'Thess. sunt Macedones'. Paul seated, with sword and scroll 'ad Thessalonicenses'.

60. f. 517. 2 Thessalonians; with prol. 'Ad Thess. secundam'. Paul seated, with scroll as no. 59.

61. f. 517 b. 1 Timothy; with prol. 'Tim. instruit'. Paul seated, with scroll 'ad Thimotheum i.'.

62. f. 519. 2 Timothy; with prol. 'Item Tim. scribit'. Paul seated, with sword and scroll 'ad Tim. ii'.

In init. of prol. a finely drawn figure of a fool, in a shirt only, holding a club and eating a cake.

63. f. 520 b. Titus; with prol. 'T. commonefacit'. Paul seated, with sword and scroll 'Incipit ad Titum'.

64. f. 521. Philemon; with prol. 'Philemoni familiares'. Paul seated, with scroll 'ad Philemonem]'.  
65. f. 521 b. Hebrews; with prol. 'In primis'. Paul seated on l. addresses Jews seated on r.

66. f. 526. Acts; with prol. 'Lucas natione'. The Ascension: Christ's feet appear above, the Apostles seated below.

67. f. 542. James; with prol. to Catholic Epp. 'Non ita est ordo'. He stands, with scroll 'Epistola Iacobi'.

68. f. 543 b. 1 Peter. He wears a chasuble and conical papal tiara and sits holding a long key.

69. f. 545 b. 2 Peter. He sits, with scroll 'Petri ii'.

70. f. 546 b. 1 John. He sits writing at a desk on r.

In margin a youth with clasped hands.

71. f. 548. 2 John. He sits, with scroll 'Incipit Iohannes ii'.

72. f. 548. 3 John. As no. 70.

73. f. 548. Jude. He stands, with scroll 'Epistola Iude'.

74. f. 549. Apocalypse; with prol. 'Omnes qui pie'. St. John sits writing at a columnar desk on r., surrounded by five of the seven churches.

Binding of light brown leather (French, 18th cent.), with tooled border, centre-piece, &c.; blue edges, and brass clasps.

Purchased from J. and J. Leighton, May, 1904. Belonged to Alfred Higgins (sale at Sotheby's, May 2, 1904, lot 9), who acquired it from Ellis and Elvey, March, 1891.

BIBLE: Latin Vulgate version, with Jerome's Epistle to Paulinus and prologues. The order of books is regular except that Acts follows the Pauline Epistles. 'Neemias' (f. 154 b) is followed by 2 (= 3) Esdras. The Psalter (f. 187) has the title 'Liber hymnorum et soliloquiorum prophete Daud'. The prologues are as in MS. 28, except that Zephaniah (f. 319 b) has only one, 'Tradunt Hebrei', and 2 Thessalonians (f. 400 b) has 'Ad Thess. secundam'.

At the end (f. 429) is the colophon, in red, 'Finito libro referamus gratia (sic) Christo. Viuat in celis Marinus nomine felix.' It is doubtful whether Marinus was the scribe or the person who employed him. From his name he was probably an Italian, and the text of the manuscript is in a hand of an Italian type, though its decoration is French. A Marinus, an Italian Dominican, Vice-Chancellor of the Roman church and afterwards (1252) Archbishop of Capua, came to England with legatine powers in 1247 (Matt. Paris, *Chronica*



*Maiores*, ed. Luard, iv, 1877, p. 602; Tafuri, *Scrittori di Napoli*, II. i, 1748, p. 449), and possibly the manuscript was written for him by a fellow countryman on his way through France, a native artist being employed to illuminate it.

The Bible is followed (f. 431), in a different hand and paler ink, by the 'Interpretationes Hebraicorum nominum' [by Remigius of Auxerre]; and in the lower margin of the last page (f. 468 *b*) the 'Regule Thiconii' (Tichonii) have been added in a very small 13th cent. charter-hand.

Vellum; ff. 468.  $14\frac{3}{8}$  in.  $\times$   $9\frac{1}{4}$  in. Double columns of 58 lines. XIII cent. (middle). French. Collation, 1<sup>12</sup>–35<sup>12</sup>, 36<sup>10</sup>, 37<sup>12</sup>, 38<sup>12</sup>, 39<sup>14</sup>. Sec. fol. 'phylosophantur'. The text is apparently by an Italian scribe (see above). Capitals are touched with red, and chapter-initials are in red and blue alternately, with penwork flourishing in blue and red. Titles are in red; running-titles and chapter-numbers in red and blue. Initials of books and prologues are finely illuminated in French style, eighty-two being historiated. The principal colours are a rich blue and dark and light shades of pink, which is largely used for backgrounds, decorated with a few small gold disks. Gold is otherwise sparingly used, and there are no gold backgrounds. Other colours are light green, orange-red, and grey, the last being conspicuous in the finely diapered shafts of the larger initials, such as those of St. Paul's Epistles. In some parts, e.g. the Minor Prophets, St. Paul's Epistles and Acts, the colouring is lighter, there are no gold disks, and other forms of foliage, such as vine-leaves, appear. The decorative initials are generally filled in with foliage in spirals and other symmetrical designs, but human figures (e.g. ff. 3, 150 *b*, 173, 362 *b*, 418 *b*), lions' heads, dragons, &c., are also introduced. Good examples occur at ff. 151, 164 *b*, 178, 209, 257, 320 *b*, 423 *b*. The figures in the historiated initials are usually well drawn, but without much originality in the designs. The most interesting are nos. 2, 9, 16, 21, 31, 37, 56, 60–73 in the list below. The subjects are:—

1. f. 1. Ep. to Paulinus. St. Jerome, tonsured, seated, writing on a scroll.

In upper margin, a dog and a magpie.

2. f. 3 *b*. Genesis. Grand initial I nearly the full height of the page, with a grey diaper ground edged with gold. Seven medallions of the Creation, with blue and brick-red grounds, and at the foot the Crucifixion with the Virgin and St. John. See pl. xxxvii.

3. f. 20 *b*. Exodus. On *l*. Moses, with Tables of the Law, and four Israelites. On *r*. a tower.

4. f. 34. Leviticus. Moses, horned, looks up to the Deity in a cloud on *r*.

5. f. 43 *b*. Numbers. On *l*. Moses, with rod and Tables of the Law, and Aaron behind him. On *r*. three Israelites.

6. f. 57. Deuteronomy. On *l*. Moses, with Tables, addresses two Israelites on *r*.

7. f. 69. Joshua. Joshua in link-mail, bare-headed, with sword and shield. Above, on *r*., the Deity in a cloud.

8. f. 77. Judges. Four Israelites kneel on *l*. Above, on *r*., the Deity in a cloud.

9. f. 84 *b*. Ruth. Elimelech walks to *r*., with a garment on a staff over his shoulder. Below, Naomi, holding the hands of her two sons.

10. f. 86 *b*. 1 Kings (1 Sam.). Elkanah, holding a lamb, and Hannah kneel before an altar on *r*. Above, the Deity in a cloud.

11. f. 97 *b*. 2 Kings. David sits on *l*, cross-legged. On *r*. a youth beheads the Amalekite.

12. f. 106 *b*. 3 Kings. David lies on a couch to *r*. On *l*. a servant introduces Abishag.

13. f. 117 *b*. 4 Kings. Ahaziah lies on a couch to *l*. Elijah stands beside him.

14. f. 128. 1 Chronicles. The Creator on *r*. addresses Adam seated on a hillock on *l*.

15. f. 138. 2 Chronicles. Solomon, crowned, with sceptre, seated.

16. f. 151. 1 Esdras. Fine initial I,  $11\frac{1}{4}$  in. The upper half in two compartments: above, the rebuilding of Jerusalem; below, Cyrus seated, pointing upwards. The lower half decorative, with two lions' heads.

17. f. 154 *b*. Nehemiah. He sits, holding a book.

18. f. 159 *b*. 2 (3) Esdras. On *l*. a man with brush and pail. On *r*. an altar.

19. f. 165. Tobit. Tobit lies on a couch to *l*. The swallow flies above him.

20. f. 168 *b*. Judith. Holofernes on a bed. Judith, standing beside him, grasps his hair and beheads him with a sword.

21. f. 173 *b*. Esther. Initial I,  $8\frac{3}{4}$  in. In three compartments: (a) Ahasuerus seated, holding a long sceptre; (b) Esther, standing, touches the end of the sceptre; (c) Haman hanging.



22. f. 178 *b*. Job. He sits on *l*. on a dung-hill, covered with sores. On *r*. his wife and three friends.

23. f. 187. Ps. i, *Beatus vir*. David be-heads Goliath, who wears link-mail.

24. f. 190 *b*. Ps. xxvi, *Dom. illuminatio*. Samuel anoints David.

25. f. 192 *b*. Ps. xxxviii, *Dixi custodiam*. David, kneeling, points to his lips. Above, the Deity.

26. f. 194 *b*. Ps. lii, *Dixit insipiens*. David sits on *l*. The fool, bald-headed, with cake and club, stands on *r*.

27. f. 196 *b*. Ps. lxviii, *Salvum me fac*. David, naked, in water to the waist. Above, the Deity.

28. f. 199 *b*. Ps. lxxx, *Exultate*. David, seated, strikes three bells with hammers.

29. f. 201 *b*. Ps. xcvi, *Cantate*. Two chanters at a lectern.

30. f. 204. Ps. cix, *Dixit Dominus*. The Trinity: the Father and Son seated, with books, the Holy Dove descending between them.

31. f. 209. Proverbs. Fine initial P, 8 in. Solomon sits on *l*, holding a birch; his son on *r*., with book.

32. f. 216 *b*. Ecclesiastes. Solomon sits on *l*, pointing down to a dead man. A woman on *r*., mourning.

33. f. 219. Song of Solomon. The Virgin, seated, with the Child; in her hand an apple.

34. f. 220 *b*. Wisdom. Solomon, with sword and sceptre, seated.

35. f. 225 *b*. Ecclesiasticus. Seated figure, with book, on *l*., pointing upward. Above, the Deity.

36. f. 239 *b*. Isaiah. He kneels, and two men saw through his neck.

37. f. 257. Jeremiah. He kneels to *r*., and two men stone him.

38. f. 277 *b*. Lamentations. Jeremiah sits mourning on *l* before Jerusalem.

39. f. 279 *b*. Baruch. He sits at a desk writing.

40. f. 282. Ezekiel. He lies asleep, head to *l*. Above, the heads of the four beasts.

41. f. 300 *b*. Daniel. He stands in the den with his hands on the heads of two lions.

42-53. ff. 308-324 *b*. Minor Prophets. They generally stand or sit holding scrolls. Hosea (f. 308) holds a woman (Gomer) by the wrist; Amos (f. 312 *b*) sits on a mound with sheep before him; Jonah (f. 315) is in the whale's mouth, with Nineveh above; Habakkuk (f. 318 *b*) brings loaves to Daniel in the lions' den; and Zechariah (f. 321 *b*) stands before an altar, swinging a censer.

54. f. 326. 1 Maccabees. Mattathias slays a Jew, who holds up a pig's head in a dish.

55. f. 337 *b*. 2 Maccabees. The messenger from the Jews of Jerusalem delivers their letter to a Jew in Egypt.

56. f. 345 *b*. Matthew. Jesse-tree: Jesse lies asleep, head to *l*. Above him, under four tiers of arches, David, Solomon, the Virgin with palm-branch, and Christ with book.

57. f. 356. Mark. He sits on *l*., writing at a columnar desk, with his winged lion before him.

58. f. 363. Luke. He sits on *l*., writing, with his ox before him.

59. f. 374 *b*. John. Initial I full height of column. In the upper part St. John standing, with book, and above him his eagle, with scroll.

60-73. ff. 383-404. Pauline Epistles. St. Paul generally sits holding a sword and book or writing at a desk. In Galatians (f. 394 *b*) he delivers a scroll to a messenger; in 1 Timothy (f. 401) he sits beside Timothy, who wears a mitre; in 2 Timothy (f. 402 *b*) he sits on *l*., addressing Timothy and two others; and in Hebrews (f. 404) he addresses three persons on *r*. The initials on ff. 383, 387 *b*, 392, 394 *b*, 396, 397 *b*, 400 *b*, 402 *b* are especially large and fine.

74. f. 407 *b*. Acts. The Ascension: the Virgin and Apostles are all standing. The feet of Christ appear above.

75-81. ff. 418 *b*-423. Catholic Epistles. The writer sits or stands, holding a book (St. Peter with keys).

82. f. 424. Apocalypse. St. John sits on *l*., writing. On *r*. the towers of the seven churches.

Binding of plain dark blue morocco (English, first half of 19th cent.).

Purchased from B. Quaritch, April, 1905. Inside the cover, painted on vellum with date 1835, are the arms (*az.* six annulets *or*) of Sir George Musgrave, Bart. (d. 1872), impaling those of his wife Charlotte, daughter of Sir James Graham, Bart. (*or* on a chief *sable* three escallops of the field). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 116).



PSALTER, in Latin, of French origin, containing (1) Kalendar. f. 1;—(2) Miniatures of Old and New Testament subjects. f. 7*b*;—(3) Psalter. f. 28*b*;—(4) Canticles and Te Deum. f. 178*b*;—(5) Athanasian Creed. f. 191*b*;—(6) Litany, with collects. f. 193*b*;—(7) Prayers, added in a later hand. f. 200.

The Kalendar, which is in black, red, and gold, is Parisian; but, according to a note by Mr. S. C. Cockerell inside the cover, the Litany is of Poitiers and is identical with that in MS. fonds lat. 1075 at the Bibl. Nat., Paris. It includes SS. Savin, Eutropius, Symphorian, and Thomas among Martyrs; Gerald and Reverentius among Confessors; and Solina among Virgins. In the Kalendar the following insertions, all in red, are made in an early 14th cent. hand:—

Apr. 29. Petri mart.	10, in black); with octave.
June 27. Ladislai regis Hungarie.	Nov. 13. Brici ep. (also in orig. hand, in black).
Aug. 5. Dominici conf.	„ 19. Helisabeth fil. regis Hungarie.
„ 20. Stephani regis Hungarie.	„ 20. Sigismundi regis.
Nov. 11. Martini ep. (in orig. hand on Nov.	

From some of these entries it may be inferred that the manuscript belonged at the time to an owner in or connected with Hungary. The prayers added at the end show that this owner was a lady. They are addressed by her to the Virgin on behalf of some one (probably her husband, though she does not speak of him as such) whose name began with W and who appears to have been in an eminent position and exposed to many enemies and dangers. It is not improbable, as suggested by Mr. Cockerell, that he was Wenceslas, King of Bohemia, who was elected King of Hungary in 1301 and died in 1305. In that case the lady may have been his second wife (marr. 300) Elizabeth, daughter of Przemislav, King of Poland. In the first prayer W has been erased and 'Lodovico' written over it, perhaps Louis the Great, King of Hungary 1342–1382.

An inscription at the end (f. 202), 'Iste liber pertinet Willelmo de Prato monacho et curato ecclesie beate Marie Brugensis', in a 15th cent. hand shows that the manuscript was then at Bruges; and it is evident from the binding (see below) that it reached England or Scotland before the 18th cent.

Vellum; ff. 203.  $7\frac{5}{8}$  in.  $\times$   $5\frac{1}{4}$  in. 20 lines in a page. XIII cent. (second half). French (Paris). Collation, 1<sup>6</sup> (Kalendar), 2<sup>10</sup>, 3<sup>10</sup>, single leaf (end of miniatures), single leaf (Beatus-page), 4<sup>12</sup>, 5<sup>12</sup>, 6<sup>8</sup>, 7<sup>12</sup>, 8<sup>12</sup>, 9<sup>8</sup>–11<sup>8</sup>, 12<sup>12</sup>, 13<sup>8</sup>–22<sup>8</sup>, single leaf, 23<sup>2</sup>. Sec. fol. of text 'in consilio'. Neat writing, in black ink; somewhat larger and less regular towards the end. Verse-initials alternately blue and highly burnished gold, with red and blue penwork decoration. In the case of the last initial on a page the penwork extends in a feather-like projection along the lower margin. The line-endings are mostly decorative designs in red, blue, and gold, but fish and dogs' heads are not infrequent, and a few human heads also occur. Psalm-initials (except those noticed below) are in gold on blue and pink grounds decorated with delicate foliated and other designs in red and white.



The pictorial decoration is as follows :—

I. In the Kalendar the occupation of each month is depicted within the KL at the top of the page, and the zodiac sign within a lozenge below. Both subjects are on a gold ground and are very small in scale.

- |   |  |
|---|--|
| Jan. (a) Man with Janus-head at table drinking. (b) Nearly nude figure pouring water from a pitcher (Aquarius). | July. (a) Man reaping. (b) Lion to l. (Leo).   |
| Feb. (a) Man seated before a fire, holding up a boot. (b) Two fishes (Pisces).                                  | Aug. (a) Man, with drawers only, threshing. (b) Girl holding flowers (Virgo).            |
| Mar. (a) Man pruning. (b) Ram to l. (Aries).  | Sept. (a) Man treading grapes, another with a basket. (b) Woman with scales (Libra).     |
| Apr. (a) Man holding a branch and nest of birds. (b) Bull to l. (Taurus).                                       | Oct. (a) Man sowing. (b) Creature with long neck and tail (Scorpio).                     |
| May. (a) Man on a white horse, with hawk on wrist, to r. (b) Two nude figures behind a shield (Gemini).         | Nov. (a) Man beating down acorns for swine. (b) Centaur shooting an arrow (Sagittarius). |
| June. (a) Man mowing. (b) Creature with six legs and long pointed snout (Cancer).                               | Dec. (a) Man killing a pig. (b) Monster with goat's head and forelegs (Capricornus).     |

II. Fourteen miniatures, each with eight Old Testament subjects (to the meeting of Jacob and Joseph in Egypt), followed by six others, each with four New Testament subjects (to the Ascension). The Old Testament series are within frames ( $5\frac{3}{16}$  in.  $\times$   $3\frac{9}{16}$  in.) formed of blue and pale pink bands with square gold corner-pieces. Two subjects are in circles, one above the other, equidistant from the sides of the frame; two in semicircles projecting inwards from the sides between the circles; and the remaining four in quadrants at the corners. All are on burnished gold grounds. The rest of the ground within the frame is diapered blue and pink in alternate miniatures, with a gold quatrefoil or lozenge in the centre and smaller gold trefoils or lozenges in the other interspaces. Dark blue and pink are the principal colours, but pale green, vermilion, and bluish grey are also used. The miniatures are painted on one side of the leaf only and face one another, with two blank pages between each pair. The subjects are numbered and are described in French, alternately in red and blue, in the margins, as below :—

1. f. 7 b.

- i. 'Ci cria dex ciel et terre.'
- ii. 'Ci fist dex le firmament et departi les eaues.'
- iii. 'Ci fist dex arbres et herbes.'
- iv. 'Ci fist le solet et la lune et les estoiles.'

- v. 'Ci fist il les poissons en mer et les oisiaux en loir.'
- vi. 'Ci fist il Adan.'
- vii. 'Ci se reposa deu.'
- viii. 'Ci fist dex Eue de la coste Adan.'

2. f. 8.

- i. 'Ci abandona dex a Adan et a Eue les fruiz de paradis.'
- ii. 'Ci meniut Eue la pome par lenticement du serpent.' The serpent has a woman's head.
- iii. 'Ci vient langre et chace Adan et Eue a une espee de paradis.'
- iv. 'Ci demanda dex a Adan pourquoi il

- menia du fruit.'
- v. 'Ci labore Adan et sa fame.' Eve has a distaff.
- vi. 'Ci gist Eue de .ii. enfanz.'
- vii. 'Ci rendent Abel et Cain sacrefice a deu.'
- viii. 'Ci tue Cain Abel.' The weapon is an axe.

3. f. 9 b.

- i. 'Ci demanda dex a Cain pourquoi il a tue son frere.'
- ii. 'Ci gist Enoch en .i. lit et li angre le ruisent.'
- iii. 'Ci fet Noel larche.'
- iv. 'Ci dist dex a Noel quil entre en larche.'
- v. 'Ci entre Noel en larche et sa fame

- et sa mesniee.'
- vi. 'Ci balle dex a Noel .i. colon.' God gives Noah a dove.
- vii. 'Ci lesse Noel le corbel aler et il sasiet sus la roche.'
- viii. 'Ci lesse Noel le colon aler et il raporte .i. rein doliuier.'



4. f. 10.

- i. 'Ci ist Noel de larche.'
- ii. 'Ci plante Noel la uigne.'
- iii. 'Ci dort Noel qui est iures ou li plus  
iones de ses fuiz le cueure et li autres  
le mostre au doit.'
- iv. 'Ci maudit Noel le fuiz a celi qui lauait

5. f. 11 b.

- i. 'Ci est lesposement Ysaac.'
- ii. 'Ci gist la fame Ysaac de Iacob et d'  
Esau.'
- iii. 'Ci aporte len .ii. enfanz deua[n]t  
Ysaac.'
- iv. 'Ci vet Esau archoier.'
- v. 'Ci done Ysaac a Iacob sa beneicon.'

6. f. 12.

- i. 'Ci lutte Iacob a langre.' (Out of  
place.)
- ii. 'Ci tret Iacob leue du puis.'
- iii. 'Ci uient Laben encontre Iacob.'
- iv. 'Ci offre Iacob a s[on] oncle quil le ser-  
uira.'

7. f. 13 b.

- i. 'Ci dole Iacob les uerges en la fonteine.'
- ii. 'Ci partent Laben et Iacob leur bestes.'
- iii. 'Ci emble Rachel les dex son pere.'
- iv. 'Ci sen uet Iacob a totes ses fames et  
a totes ses bestes.'

8. f. 14.

- i. 'Ci meine Iacob Esau en son pauellon.'
- ii. 'Ci offre Iacob a Esau dons.'
- iii. 'Ci regarde Lie la fille (Dinah) Cichen  
(Shechem) et lama.'
- iv. 'Ci prent Cichen la fille Lie.'

9. f. 15 b.

- i. 'Ci porte Ioseph a mengier a ses freres.'
- ii. 'Ci prenent li frere Ioseph par les  
temples.'
- iii. 'Ci aualent li frere Ioseph en la cis-  
terne.'
- iv. 'Ci tuent li frere Ioseph .i. cheurel et  
ensanglissent la cote Ioseph.'

10. f. 16 (see pl. xxxix, a).

- i. 'Ci uendent li marcheant Ioseph a  
Phulthiphar.'
- ii. 'Ci balle Phulthiphar a Ioseph la segno-  
rie de son ostel.'
- iii. 'Ci prie la fame Phulthiphar Ioseph.'
- iv. 'Ci se pleint la fame Phulthiphar a son  
seigneur et dit que Ioseph li ueult

gabe.'

- v. 'Ci est Abraham nez et len escrit sa  
natiuite.'
- vi. 'Ci prent Nachor fame' (Gen. xi. 29).
- vii. 'Ci est Loth nez.'
- viii. 'Ci est Ysaac au sacrefice.'

- vi. 'Ci senfuit Iacob par le commande-  
ment sa mere.'
- vii. 'Ci uient Esau darchoier a tot .i.  
cheurel.'
- viii. 'Ci requiert Esau la beneicon son pere.  
et son pere dit que Iacob li a so-  
pla[n]tee.'

- v. 'Ci recoit Laban le seruise Iacob.' He  
hands him a staff.
- vi. 'Ci done Laben a Iacob une de ses  
filles por garder ses bestes.'
- vii. 'Ci garde Iacob les bestes.'
- viii. 'Ci done Laben a Iacob lautre fille.'

- v. 'Ci quert Laban apres Iacob pur ses  
dex quil enporte.'
- vi. 'Ci sen retourne Laban.'
- vii. 'Ci uoit Iacob uenir Esau son frere.'
- viii. 'Ci enbrace Esau Iacob.'

- v. 'Ci enfanta Rachel Benjamin.'
- vi. 'Ci uest Iacob a Ioseph une cote.'
- vii. 'Ci songe Ioseph.' He is bearded.
- viii. 'Ci prenent li fil Iacob congie daler  
en champ.'

- v. 'Ci aportent li frere a Iacob la cote et  
dient que les bestes lont ocis. et Iacob  
se descire.'
- vi. 'Ci treent li frere Ioseph de la cisterne.'
- vii. 'Ci uendent li frere Ioseph.'
- viii. 'Ci enmeinent li marcheant Ioseph.'

- fere force.'
- v. 'Ci fet Phulthiphar prendre Ioseph.'
- vi. 'Ci met len Ioseph en chartre.'
- vii. 'Ci songe Ioseph et le botellier et le  
panetier.'
- viii. 'Ci espont Ioseph le songe au botellier  
et au panetier.'



11. f. 17 b.

- i. 'Ci songe Pharaon.'
- ii. 'Ci sont les phyllosofes deuant Pharaon por espondre le songe.'
- iii. 'Ci est li panetiers penduz.'
- iv. 'Ci est mis Ioseph hors de la chartre et espont le songe Pharaon.'

- v. 'Ci reuest len Ioseph.'
- vi. 'Ci balle Pharaon a Ioseph son ceptre.'
- vii. 'Ci se fet Ioseph mener par la terre Pharaon.'
- viii. 'Ci fet Ioseph emplir les granches.'

12. f. 18.

- i. 'Ci aore li pueples Ioseph.'
- ii. 'Ci crient li famellex merci a Ioseph.'
- iii. 'Ci gete len la palle en leae.' This alludes to the story that Joseph cast straw or chaff into the Nile, which floated down and carried to Jacob news that there was corn in Egypt.
- iv. 'Ci dit li mesage a Iacob quen Egipte

- a ble assez.'
- v. 'Ci uont li fil Iacob en Egypte.'
- vi. 'Ci les recoit Ioseph et les assiet a mengier com il seoient chies (chez) leur pere.'
- vii. 'Ci sen uont li enfant a tot du ble.'
- viii. 'Ci uient li enfant a Iacob a tot du ble.'

13. f. 19 b.

- i. 'Ci dient li enfant a Iacob quil leur couient mener Beniamin.'
- ii. 'Ci fiance Ruben a son pere quil ramerra Be[n]jamin.'
- iii. 'Ci sen uont li frere en Egypte.'
- iv. 'Ci ameinent li frere Beniamin deuant Ioseph.'

- v. 'Ci embrace Ioseph Beniamin.'
- vi. 'Ci asiet Ioseph ses freres au mengier et il les sert.'
- vii. 'Ci emple len les sas de ble et une coupe dor.'
- viii. 'Ci sen uont li frere a tot le ble.'

14. f. 20.

- i. 'Ci sont li frere retourne et amene de deuant Ioseph.'
- ii. 'Ci uere (ouvre) len les sas et true (trouve) len la coupe.'
- iii. 'Ci retient Ioseph Beniamin et dit a ses freres quil ameinent lor pere.'
- iv. 'Ci sen uont li frere Beniamin tuit charchie.'

- v, vi. 'Ci dient li frere a lor pere que Beniamin est retenu et il se descre (déchire) de duel.'
- vii. 'Ci sen uet Iacob en Egypte por quere Beniamin.'
- viii. 'Ci uient Ioseph encontre son pere et lenbrace et se fet conoistre a li.'

The four subjects in each of the six New Testament miniatures are within pointed ovals on a gold ground edged with pink or blue. The outer rectangular frames are formed of narrow bands of gold enclosing pink and blue panels covered with rather unusual designs in the same colours and in red and green. At the corners are medallions containing figures of prophets and apostles, with blank scrolls, on a gold ground. Outside the ovals the ground within the frames is divided horizontally, half blue and half pink, both diapered. The miniatures are on one side of the leaf only, but do not always face each other. The subjects (which are neither numbered nor described in the manuscript) are :—

15. f. 22 b.

- i. Tree of Jesse: only Jesse himself, reclining, and the Virgin and Christ, with the Holy Dove at the top.
- ii. Annunciation: both figures standing.
- iii. Nativity: the Child's cradle on a column,

- with the ox's head on the farther side of it.
- iv. Angel and Shepherds: two shepherds and an angel above, with blank scroll.

16. f. 23.

- i. Three Magi, crowned, before Herod.
- ii. Adoration of Magi: one is pointing upwards.

- iii. Magi warned by an angel: lying in one bed, one awake looking up.
- iv. Presentation in the Temple.



17. f. 24.

- i. Flight into Egypt: Joseph at the head of the ass.
- ii. Baptism of Christ: angel on *r.* holding his garment.

18. f. 25 *b* (see pl. xxxviii).

Second Temptation: Christ on the roof of the Temple.

- ii. Third Temptation: Christ on a mountain.

19. f. 26 (see pl. xxxviii).

- i. Last Supper: Judas falling down.
- ii. Christ washing Peter's feet.
- iii. Christ praying in the Garden: five dis-

20. f. 27 *b*.

- i. Entombment: Christ in the tomb, Joseph laying a hand on his chest, and two Maries.
- ii. Resurrection: Peter and John and Mary Magdalene at the Sepulchre, the angel,

- iii. Mary Magdalene anointing Christ's feet.
- iv. First Temptation: the devil points to stones on the ground.

- iii. Raising of Lazarus: one sister only present, with two other figures.
- iv. Entry into Jerusalem: no disciples.

- iv. Betrayal: on *l.* Peter and Malchus.

- iii. Pentecost: the Virgin is not present either here or in iv.
- iv. Ascension: Christ's feet only visible.

The figures in both series are delicately drawn, with good facial expression and dramatic action.

III. The usual special psalms (except li) are marked by large historiated initials in colour on diapered grounds, the ground of the miniature being burnished gold. The subjects are:—

f. 28 *b*. Ps. i, *Beatus vir*. Full-page initial. Above, Saul, over whose head is a winged devil, casts a javelin at David, seated on *r.* playing a harp. A lute lies at David's feet. Below, David, with a club in his left hand, slings a stone at Goliath on *r.*

In medallions at the corners and in smaller medallions and lozenges at the sides ten scenes from the life of David, viz. (a) Saul and Samuel (?); (b) anointing of David; (c) He cuts off Saul's skirt; (d) Saul falling on his sword; (e) Saul's head brought to David; (f) slaying of the Amalekite; (g) Bath-sheba brought to David; (h) David and Bath-sheba; (i) crowning of David; (k) man with bow shooting at another (? Joab slaying Absalom).

2. f. 51 *b*. Ps. xxvi, *Dominus illuminatio*. Samuel crowns and anoints David.

3. f. 66 *b*. Ps. xxxviii, *Dixi custodiam*.

David, with hand under his chin, stands before the Deity.

4. f. 80. Ps. lii, *Dixit insipiens*. David seated; a fool on *l.* holding a club and cake.

5. f. 93. Ps. lxxviii, *Salvum me fac*. Above, the Deity, quarter-length, in a cloud, his right hand raised in benediction, in his left an orb. Below, David, crowned but nude, immersed in water to the waist.

6. f. 110 *b*. Ps. lxxx, *Exultate*. David, seated, strikes a row of four bells with a hammer; a dog at his feet.

7. f. 126 *b*. Ps. xcvi, *Cantate*. Three tonsured clerks singing from a book on an eagle-lectern.

8. f. 143 *b*. Ps. cix, *Dixit Dominus*. The Trinity: the Father and Son seated, each holding a book, the Holy Dove descending between them. See pl. xxxix, b.

Binding of black morocco (English or Scotch, *circa* 1700), richly tooled with central panel, foliage, rosettes, and strap-work corner-pieces (cf. Fletcher, *English Bookbindings*, 1895, pl. lv, book printed at Edinburgh, 1696). Covers lined with paper, light green and gilt scroll-foliage, with imprint 'Augspurg. bey. Georg. Christop. Stoy'. Gilt edges.

Purchased from J. and J. Leighton, 1906. On fly-leaf 'J. Vernon, New Bond St.', 19th cent.; and modern book-plate of 'John Phillips, Esq., Edstone'. For earlier history see above. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 136, pl. 9 from ff. 17 *b*, 18).



DECRETALS of Gregory IX, with the gloss or 'apparatus decretalium' of Bernardus, beg. 'In huius libri principio'. Bk. i has the colophon (f. 63 *b*) 'Hic liber est scriptus. Qui scripsit sit benedictus'. Bk. v ends (f. 241 *b*) 'Expliciunt decretales. Deo gratias.' Followed by:—

1. Constitutions of Gregory X at the Council of Lyons, 1274, with the glosses of Durandus, beg. 'Gregorius iste priusquam papa fieret', and (f. 255) Garcia, beg. 'In nomine domini. Amen. Quoniam natura rerum.' The latter gloss has the colophon (f. 262) 'Expliciunt glose ordinarie nouarum constitutionum dom. Gregorii pape decimi a Garsia iuris ciuilis et canonici professore composite. Anno dom. M° cc° lxxxii.' f. 241 *b*.

2. Constitutions of Nicholas III (1277-1280), with gloss or 'apparatus domini Nicholai', beg. 'In nomine domini. Amen. Licet ad occurrendum.' f. 262.

3. Constitutions of Alexander IV (1254-1261), without gloss. f. 270 *b*.

4. Constitutions of Clement IV (1265-1268). Begin only six lines from the bottom of the page (last of a gathering), and the rest of the text is lost. f. 277 *b*.

A leaf is added (f. 278) containing the titles of the chapters in the Decretals, in a rather later hand. Numerous notes in very small hands of the 14th and 15th centt. are written in the margins.

Vellum; ff. ii + 275. 18 $\frac{1}{4}$  in.  $\times$  10 $\frac{3}{4}$  in. Double columns of a varying number of lines. End of XIII cent. (after 1282). Written in Italy (Bologna?) and illuminated in France (Paris?). Collation, a<sup>2</sup>, 1<sup>10</sup>-4<sup>10</sup>, 5<sup>12</sup>, 6<sup>10</sup>-11<sup>10</sup>, 12<sup>9</sup>, 13<sup>6</sup>, 14<sup>10</sup>, 15<sup>10</sup>, 16<sup>12</sup>, 17<sup>10</sup>-24<sup>10</sup>, 25<sup>12</sup>, 26<sup>10</sup>, 27<sup>12</sup>, 28<sup>2</sup>; with catchwords. Sec. fol. of text 'et sanguis', of gloss 'omnia non'. A good Italian script, in ink now become brown, the text in the centre of the page being in a larger and less compressed hand than the surrounding gloss. Headings are in red; initials of paragraphs in blue with red filigree penwork; and initials of chapters, three or more lines deep, illuminated in French style, many of them enclosing well-drawn heads and having cusped marginal extensions terminating in simple foliage. At the beginning of each of the five books of the Decretals there is a miniature, generally about 2 $\frac{1}{2}$  in. square, daintily drawn and finely coloured, with diapered backgrounds, in a style unmistakably French. Copies of the Decretals written in Italy and decorated in France (or in England, as Brit. Mus. Roy. MS. 10 E. iv) are not uncommon. According to Mr. S. C. Cockerell, these miniatures were perhaps executed under the direction of the illuminator Honoré, who was responsible for those in another example at Tours. The initials of the five books are finely illuminated and their cusped extensions form a partial border round the inner text. The first three initials of Bk. i are historiated (see below). The subjects of the miniatures are:—

1. f. 1. Bk. i. Gregory IX, wearing a conical tiara, sits on *l.*, addressing a tonsured group on *r.*, one of whom, kneeling, holds out a clasped book. Under two cusped Gothic arches, the pope against a background of blue and gold lozenges.

In the first three initials, two below and one on f. 1 *b*, (a) a doctor sits at a desk instructing pupils; (b) a king seated; (c) the Trinity: the Father and Son sit side by side, the Holy

Dove descends between them.

2. f. 64. Bk. ii, 'de iudiciis'. In centre a judge seated. On *l.* an advocate arguing and his client, a woman, behind him, holding a deed with pendent seal. On *r.* the opposing advocate and his client. See pl. XL, which gives the text only, without the surrounding gloss.

3. f. 122. Book iii, 'de uita et honestate clericorum'. On *r.* a priest before an altar.



On *l.* two clerks, one with book, the other ejecting a layman from the part of the church reserved for the clergy.

4. f. 173 *b.* Bk. iv, 'de sponsalibus et matrimoniis'. A bishop in centre joins the hands of a bride on *r.* and bridegroom on *l.*

A man stands behind the latter and a woman behind the bride.

5. f. 191. Bk. v, 'de accusationibus', &c. A pope, with conical tiara, sits on *l.* A monk, in black habit, kneels before him with uplifted hand, and three others stand behind on *r.*

On f. 121 *b.*, end of Bk. ii, there is another miniature ( $4\frac{1}{2}$  in.  $\times$   $3\frac{1}{8}$  in.), added in the 14th cent. and apparently by an English hand. On *l.*, on a burnished gold ground under a Gothic arch, is the Virgin, crowned, with the Child on her left arm and in her right hand a branch on which is a robin. On *r.*, on a ground of pink and gold chequers under a similar arch, is St. Agnes, with her hand on a sword, point downwards, and at her feet a lamb. Between arches and frames are what are possibly arms, viz. *az.* a saltire *or* (borne by St. Albans Abbey) in the centre and *gules* a fess *or* at each side; but they may have been merely inserted for decorative effect.

Recent binding of oak boards with red morocco back, in the tooling of which are the initials M. T. (Michael Tomkinson) and 'Franche Hall'. Plaited leather clasps.

Purchased privately. The following inscriptions on the fly-leaves show that the MS. belonged to William Meelys, Rector of Tarporley, co. Chester, before 1436 and to Richard Bulkeley, Archdeacon of Merioneth and Anglesey (*circa* 1500–1523, Le Neve's *Fasti Eccl. Angl.*, ed. Hardy, i, pp. 115, 116): (1) 'Decretales apparate. F. de dono mag. Willelmi Meelys, rectoris de Tarporley, pro anima sua ex procuracione fratris (?) Daud Bromfelde anno dom. M° ccccxxxvi°';—(2) 'Constat fratri (?) Rogero Bulkeley', &c.;—(3) 'Precario conceditur dom. Iohanni Gwyn ad tempus per Ricardum Bulkeley archidiaconum Anglesey';—at the end (4) 'Constat Ricardo Bulkeley archidiacono Meryoneth';—(5) 'Constat Willelmo Meeles'. On the last end-leaf (f. 275) are also the inscriptions (15th cent.):—

'Thre flourys in a nyzt can spryng,  
From euery floure a streme rennyng.  
A clerk among the flourys lyyng  
Hem fond, but noyt durst say nor syng  
For drede of the mone',

and 'Percy de Burscho desiderat emere istum librum cum bello troianorum et libro de passione Christi'. Book-label of John Ruskin, and monogram-plate of Michael Tomkinson, of Franche Hall, Kidderminster. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 93).

PSALTER, &c., in Latin, containing (1) Kalendar. f. 1;—(2) Psalter. f. 7;—(3) Canticles, following the Psalms without any division. f. 144;—(4) Athanasian Creed. f. 155;—(5) Litany, with collects. f. 157 *b.*;—(b) Hours of the Virgin, with Memoriae (f. 177) of SS. Michael, John Evang., Laurence, Martin, Nicholas, Mary Magd., and Katharine. f. 165;—(7) Office of the Dead (last page in a later hand). f. 195;—(8) Penitential Psalms and short Litany, in a later (15th cent.) hand. f. 220.

The entries in the Kalendar, none of which are in red, include:—

Feb. 6. Vedasti et Amandi.  
May 23. Desiderii ep.  
June 8. Medardi ep.

July 8. Kyliani.  
„ 18. Transl. S. Arnulphi.  
„ 27. Firmini ep.



Aug. 31. Paulini ep.  
 Sept. 3. Mansueti Remacli epp.  
 „ 7. Evurtii ep.  
 „ 17. Lamberti mart.  
 Oct. 1. Remigii ep.

Oct. 2. Leodegarii ep.  
 „ 9. Dionisii cum sociis suis.  
 Nov. 17. Aniani mart.  
 „ 21. Columbani abb.

Firmin on July 27 is noteworthy. The two saints of this name who were bishops of Amiens were usually honoured on Sept. 1 and Sept. 25, Firmin, Bishop of Verdun, on Dec. 3, and Firmin or Fremin, Bishop of Metz, on Aug. 18. Anian or Aignan, Bishop of Orleans (Nov. 17), was not a martyr.

The Litany is fuller and points more strongly to NE. France or between Liège, Trèves, and Metz. It includes Quintin, Symphorian, Lambert, and Nichasius among Martyrs; Mansuetus, Remaclus, Arnulph, Benignus, Simplicius, Eucharis, Nicetius, Maternus, Paulinus, Aper, Medard, Gallus, and Columbanus among Confessors; and Odilia, Genovefa, Gertrudis, Walburgis, Serena, Segolena, Aldegundis, Brigida, and Glodesindis among Virgins. Odilia was patroness of Alsace; Serena and Glodesindis were Metz saints, and a church there is dedicated to Segolena. For a Metz Kalendar and Litany see MS. 35. Simplicius is marked by an interlineation (.ij.) for a double, but the significance of this is doubtful.

Vellum; ff. 230 (last blank). 6 in. x 4 in. 19 lines in a page. Early XIV cent. French (NE.). Collation, 1<sup>6</sup>, 2<sup>12-9</sup>, 10<sup>10</sup>, 11<sup>12-14</sup>, 15<sup>10</sup>, 16<sup>14</sup>, 17<sup>10</sup>, 18<sup>12</sup>, 19<sup>12</sup>, 20<sup>2</sup> (last pasted to cover), 21<sup>10</sup>, single leaf. Sec. fol. of text, 'me filius'. Written in a fine, clear hand, in black ink. Each of the verses does not begin a new line, but they are written continuously and are marked by initials alternately red and blue with penwork decoration, which in an initial in the last line extends diagonally across the lower margin in a feather-like design. Initials of psalms, &c., are in blue, pink, orange-red, and green, rather pale in tone and heightened with white; no gold whatever is used. They contain foliage, lions, birds, dragons, serpents, fish, &c., and are excellent in style.

The pictorial decoration, which is of moderately good quality and in darker colours than the ordinary initials, is as follows:—

I. In the Kalendar the occupation of the month and the zodiac sign are represented by figures on a burnished gold ground within small roundels of red, blue, or pink, the subjects being:—

Jan. (a) Man with Janus-head at table drinking. (b) Aquarius, a nearly nude youth seated pouring water from a pitcher.	July. (a) Man reaping. (b) Leo.
Feb. (a) Man seated before a fire; behind him a large pitcher. (b) Pisces.	Aug. (a) Man, nearly nude, threshing. (b) Virgo, a girl holding up a bunch of leaves.
Mar. (a) Man pruning. (b) Aries.	Sept. (a) Man treading grapes in a vat, another on r. with basket of grapes on his shoulders. (b) Libra.
Apr. (a) Youth holding tulips and a nest with nestlings. (b) Taurus.	Oct. (a) Man sowing. (b) Scorpio.
May. (a) Youth on horseback, with hawk on wrist. (b) Gemini, two nude youths.	Nov. (a) Man beating down acorns, a goat browsing, and two swine. (b) Sagittarius, a centaur shooting behind him.
June. (a) Man mowing. (b) Cancer.	Dec. (a) Man killing a pig. (b) Capricornus.

II. Ten large historiated initials at the usual special psalms and elsewhere. The initials are in blue and pink, with terminal foliage in the same colours, green, and orange-red, on rectangular pink and blue diapered grounds with edging of gold and heavy black lines. The ground within the letter is burnished gold and the figures chiefly in dark blue, grey, and pink. The subjects are:—



1. f. 7. Ps. i, *Beatus vir*. Above, David, crowned, seated, playing a harp. Below, David, with sling and club, facing Goliath, who is in link-mail, with pennoned spear and shield (*gules a lion rampant arg.*).

2. f. 27 b. Ps. xxvi, *Dom. illuminatio*. Above, the Deity, half-length, with an angel on either side swinging a censer. Below, David, crowned, pointing to his eyes; on *r.* an angel with uplifted hands.

3. f. 41. Ps. xxxviii, *Dixi custodiam*. David, crowned, on *l.* pointing to his mouth. The Deity on *r.* in the act of benediction. Above, an angel in a cloud.

4. f. 54. Ps. lii, *Dixit insipiens*. David, crowned, with sceptre seated on *l.* Fool on *r.*, clad in a shirt only, eating a cake.

5. f. 67. Ps. lxviii, *Salvum me fac*. Above, the Deity, half-length, with book, and an angel on either side adoring. Below, David, nude but crowned, immersed in water, with uplifted hands.

6. f. 82 b. Ps. lxxx, *Exultate*. David, crowned, seated, striking four bells with two hammers.

7. f. 97. Ps. xcvi, *Cantate*. Five tonsured clerks singing at an eagle-lectern to *r.*

8. f. 113. Ps. cix, *Dixit Dominus*. The Father and Son, with books, seated, and the Holy Dove descending between them.

9. f. 165. Hours of the Virgin. Above, the Virgin, crowned and nimbed, seated on an altar-throne with the Child on her left knee, each holding up an apple (?); a draped grey curtain on *r.* and *l.* Below, a man and woman (owners of the MS.) and three younger men (their sons?) kneeling with uplifted hands. See pl. XLI, a.

10. f. 195. Office of the Dead. A bier with dark blue pall. On the farther side a priest with open book, six other tonsured figures (two of whom hold tapers), and two untunsured. A cross stands erect at the head and foot of the bier.

Vellum binding (French?, 19th cent.), with Greek-key pattern tooling round the edges and more elaborate tooling on the back.

Purchased at Sotheby's, Mar. 7, 1913 (Brooke sale, lot 12). Book-plate of arms of Sir Thomas Brooke, Bart. (d. 1908), and signature of W. Ingham Brooke, Barford Rectory, Warwick, 1908.

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PL. XLI, b

BOOK OF HOURS, of Metz origin, containing (1) Kalendar. f. 1;—(2) Four full-page miniatures. ff. 13–16;—(3) Hours of the Virgin, with the Hours of the Holy Cross (f. 39) intermixed. The first leaf of Matins is missing. f. 17;—(4) Penitential Psalms and Litany. f. 78;—(5) 'Vigilie': Office of the Dead. f. 99.

The Kalendar is in blue and gold and includes:—

Jan. 8. Pacientis Metensis ep.	July 8. Kiliani sociorumque eius.
Feb. 18. Legontii Metensis ep.	„ 17. Transl. S. Arnulphi.
„ 21. Felicis Metensis ep.	„ 24. Segolene virg.
Mar. 9. Thome de Aquino.	Aug. 5. Dominici conf.
„ 17. Gertrudis virg.	„ 12. Clare virg.
„ 20. Urbicii Metensis ep.	„ 16. Arnulphi Metensis ep.
Apr. 30. Eutropii ep.	„ 19. Magni mart.
May 2. Transl. S. Clementis.	„ 20. Philiberti abb.
„ 8. Dodonis Metensis ep.	„ 21. Privati ep. et mart.
„ 13. Servacii ep.	„ 27. Rufi Metensis ep.
„ 16. Transl. S. Therentii [Metensis] ep.	Sept. 3. Mansueti et Remacii epp.
June 3. Pergentini et Laurentii.	„ 6. Gondulfi Metensis ep.
„ 5. Bonifacii sociorumque eius.	„ 7. Evurtii ep. et conf.
„ 8. Medardi ep.	„ 15. Apri ep. (Toul).
„ 13. Anthonii conf.	„ 17. Lamberti ep.
„ 16. Ferrutii mart. (Mainz).	„ 19. Goerici Metensis ep.
„ 21. Albani mart.	Oct. 1. Remigii ep. (gold).
July 1. Theobaldi ep.	„ 3. Duorum Ewaldorum.



Oct. 4. Francisci conf.  
 „ 10. Gereonis sociorumque eius.  
 „ 15. Basoli conf.  
 Nov. 3. Pirminii.  
 „ 4. Amantii ep.  
 „ 7. Willebrodi et Rufi epp.  
 „ 12. Cuniberti ep.  
 „ 16. Othmari abb.

Nov. 17. Aniani ep. et conf.  
 „ 19. Elyzabeth.  
 „ 21. Columbani abb.  
 „ 28. Syle apost.  
 Dec. 3. Firmini ep. (Verdun).  
 „ 8. Eukarii ep. (Trèves).  
 „ 13. Odilie virg.  
 „ 29. Thome Cant. (gold).

The number of bishops of Metz (ten) makes a Metz provenance certain. The Litany (f. 91) invokes Quintin, Privatus, Symphorian, Maximin, and Leodegarius among Martyrs; Arnulph, Goericus, Eucharis, Maximin, Paulinus, Mansuetus, and Aper among Confessors; and Glodesindis, Serena, Segolena, Odilia, and Walburgis among Virgins.

Vellum; ff. 152. 5 in.  $\times$  3½ in. 13 lines in a page. Early XIV cent. French (Metz). Collation, 1<sup>12</sup>, 2<sup>2</sup>, 3<sup>2</sup>, 4<sup>8</sup> (wants 1), 5<sup>8</sup>–10<sup>8</sup>, 11<sup>8</sup> (wants 4, 5), 12<sup>8</sup>–20<sup>8</sup>, 3 leaves; with catchwords. Text in a good, clear hand, with verse-initials in burnished gold, rather heavily outlined in black, on pink and blue grounds. Decorative line-endings (e.g. on ff. 91–95) in colours and gold. Initials of psalms, &c., two lines deep, in colour on gold, enclosing foliage, small heads, &c., with bar and ivy-leaf extensions, which often form a border on three sides of the page. In addition this beautiful little volume is richly decorated with six full-page miniatures, sixteen large historiated initials accompanied by full borders and text in burnished gold, and fourteen small medallion illustrations in the Kalendar (Jan. and Dec. having two each) on dotted gold grounds. The subjects are:—

1. ff. 1–12 b. Kalendar.  
 Jan. (a) Man with Janus-head at table drinking.  
 (b) Naked youth pouring water from a pitcher (Aquarius).  
 Feb. Seated figure, warmly clad.  
 Mar. Man pruning.  
 Apr. Man planting.  
 May. Man riding, with hawk on wrist.  
 June. Man mowing.  
 July. Man threshing.  
 Aug. Man with fruit in a basket.  
 Sept. Man reaping.  
 Oct. Man treading grapes, with another bringing more in a basket.  
 Nov. Man beating down acorns.  
 Dec. (a) Man killing a pig, and (b) another warming his feet at a fire.

2. f. 13. Full-page. St. John, seated, writing on a scroll on a desk to *l.* Above, on *l.* an angel with outstretched hand; on *r.* an eagle with one talon on the Evangelist's shoulder. Dotted gold background, and border with Gothic pinnacles. *Verso* left blank.

3. f. 14 b. Full-page. The Virgin, crowned, seated with the Child, who turns to *r.*, in front of a curtain held by two angels above. On *l.* and *r.* two kneeling figures, man and wife, owners of the MS. Two scrolls attached to them inscribed (a) 'Dame coronnee secour mere la valee de cest mortel exil' and (b) 'Virge en lumiere . . . . aies de moy mercy'. Gold background with lozenge-hatching. *Recto* left blank.

4. f. 15. Full-page. In four compartments: St. Katharine, crowned, with sword and wheel; St. Margaret with cross and dragon and an angel above on *r.* holding a crown; female saint with church and palm-branch; and St. Mary of Egypt clothed in hair, with palm-branch, and a dog. Gold and diaper backgrounds. *Verso* left blank.

5. f. 16 b. Full-page. Baptism of Christ (injured). He stands in centre in heaped-up water. St. John Bapt. on *r.*, angel with garment on *l.* The Holy Dove descending on *r.*, the Father, half-length, on *l.*, with scroll 'Hic est filius meus dilectus'. Dotted gold background. *Recto* left blank.

6. f. 27 b. Hours of the Virgin. Lauds (initial of Matins missing). In initial (small). The Visitation: the Virgin and Elizabeth embrace.

7. f. 39. Hours of the H. Cross. In initial. The Betrayal. Judas (nimbed) embraces Christ. Soldiers on *r.* and *l.* St. Peter on *r.* strikes off Malchus's ear.

Fine border, on *r.* Christ praying, with the divine hand above, and two disciples sleeping; on *l.* the third disciple.

8. f. 40. Hours of the Virgin. Prime. In initial. The Nativity. The Virgin on a couch to *l.*, Joseph on *r.*; nurse washing the Infant in foreground. Heads of ox and ass, with the manger in background.

In border, two angels on *l.*; a man playing bagpipes and two women dancing on *r.*



9. f. 46. Hours of the H. Cross. Prime. In initial. Christ before Pilate. He stands on *r.*; one man holds his arm, and another addresses Pilate, who sits on *l.*, crowned. Above, on *r.*, outside the initial, the Virgin gazing down.

In border, a stag, dog, hare, and birds.

10. f. 47. Hours of the Virgin. Tierce. In initial. The Angel and Shepherds. Two shepherds, one with bagpipes, and two sheep.

In border, a hunting scene (unfinished).

11. f. 51. Hours of the H. Cross. Tierce. In initial. The Scourging. Christ bound to a slender column; on *r.* and *l.* two men with scourges. Text in gold.

In border, two men playing bowls, two others with clubs and shields.

12. f. 52. Hours of the Virgin. Sext. In initial. The Adoration of the Magi. The Virgin and Child on *l.* One Magus kneels; the other two, crowned, stand behind, one pointing to an angel and star above on *l.*

13. f. 55 *b.* Hours of the H. Cross. Sext. In initial. Christ bearing the Cross. He walks to *r.*; a man with rope, pointing upwards, precedes, another and the Virgin follow.

In border, dogs and birds.

14. f. 56 *b.* Hours of the Virgin. None. The Presentation. The Virgin on *l.* holds the Child on the altar. Simeon with cloth on *r.* A maid with taper and basket of doves on *l.*

In border, angels playing a viol, zither, and trumpet, a peacock, a dog and rabbit, and two hares with bellows. See pl. xli, b (ff. 56 *b.*, 57).

15. f. 60. Hours of the H. Cross. None. The Crucifixion. The Virgin supported by St. John on *l.* St. John Baptist with Agnus Dei and man with sponge and vinegar (Stephaton) on *r.* Above, two angels lamenting.

16. f. 61. Hours of the Virgin. Vespers. The Flight into Egypt. The ass moves to *r.*, Joseph, with bundle, follows. Above, in margin, a number of birds.

17. f. 68 *b.* Hours of the H. Cross. Vespers. Pietà. Joseph of Arimathaea on *l.* Mary Magdalene, kissing Christ's hand, on *r.* Two angels above, weeping.

In border, a pelican in her nest tearing her breast to feed her young (emblem of Christ).

18. f. 69 *b.* Hours of the Virgin. Compline. Slaughter of the Innocents. Herod on *l.* Soldier killing an infant, with other infants, on *r.* Outside the initial on *l.* two women, one lamenting, the other kneeling in prayer.

19. f. 74 *b.* Hours of the H. Cross. Compline. The Entombment. Joseph of Arimathaea and Nicodemus lay the body in the Sepulchre, head to *l.* The Virgin, Mary Magdalene, and another woman stand behind.

20. f. 76. Full-page. In two compartments. Above, the Coronation of the Virgin. She sits on *l.* beside Christ on a throne, and an angel sets a crown on her head. Two angels on *r.* and *l.* swing censers. Below, the Death of the Virgin. She lies on a couch, head to *l.* Christ in centre holds her soul on his arm and blesses her. The Apostles stand on *r.* and *l.* One on extreme *l.* sits outside the door. Dotted gold background. *Verso* left blank.

21. f. 77 *b.* Full-page. The Last Judgment. In three tiers. Above, three angels, seated, playing a hand-organ, viol, and psaltery. Below, two angels, *r.* and *l.*, blowing trumpets, and souls rising from tombs. Diapered backgrounds. *Recto* left blank.

22. f. 78. Penitential Psalms. Christ enthroned on a rainbow with an orb beneath his feet, showing the Wounds. The Virgin and St. John Bapt. kneel on *l.* and *r.* Two angels above, blowing trumpets; two souls below, rising from tombs.

23. f. 99. Office of the Dead. A bier; behind it a priest on *l.* with open book, three other clerks on *r.* with cross, censer, and books. Dotted gold background.

Binding of light brown morocco (French, early 17th cent.) in the style of Clovis Ève, richly tooled: a panel with six rows of ovals formed by leafed twigs and each containing a flower, strawberry, or rayed Holy Dove. In the centre a larger oval with 'ALIX' on the upper cover and 'SERRE' on the lower. Border of branches of palm, &c. The back is decorated with a similar border and panel of six ovals, one above the other. Gilt edges. Covers lined with brown silk. Gilt chased clasps (modern).

Purchased from Olschki, of Florence, 1912. At the foot of ff. 151 *b.*, 152 (reversed) is the inscription 'Lan quil coroit mcccclxxii quant Colignons li filz lou signor thiebault de metri amant et eschaiving (échevin) dou pallay de mes (Metz) fuit conformeit (confirmé) lou londemain de lai triniteit en le aige de .x. ans. deus li dont lai graice. Amen.' The words 'Lan—quant', which are on f. 152, are in a later hand, but were probably copied from a line cut away from the inscription in binding.

The margins on ff. 1, 1 *b.*, 2 *b.*, 3 *b.*, 4 *b.*, 6 *b.*, 7 *b.*, 8 *b.*, 12 *b.*, 13 and the blank pages ff. 13 *b.*, 14, 15 *b.*, 16, 148 *b.*–152 *b.* are filled with Latin prayers in a small 16th cent. hand. Some of these are



addressed to the Three Kings (f. 148 *b*), and SS. Caesarius (f. 149 *b*), Sebastian (f. 150), and Claude (f. 150 *b*). The last two (f. 151) are for the Elevation of the Host and the Chalice at the Mass. On the fly-leaf is the stamp 'Bibliothek . . .' (name erased).

POEMS in French, with a few prose pieces, of Gilles le Muisit or li Muisis, Abbot of St. Martin's, Tournay (1331–1352), and author of two books of Chronicles; chiefly composed while he was suffering from temporary blindness in 1349–1351. The original and only MS. (except a copy from it made in the 18th cent. now Brit. Mus. Add. MS. 16636), formerly preserved at St. Martin's Abbey (Sanderus, *Bibl. Belgica Manuscr.*, 1641, i, p. 128). Edited by Baron Kervyn de Lettenhove, *Poésies de Gilles li Muisis*, Louvain, 1882. See G. Caullet, *Les Manuscrits de Gilles le Muisit et l'art de la miniature au xiv<sup>e</sup> siècle*, Courtrai, 1908. The contents are:—

1. 'Chest li lamentacions labbe Gillion le Musit ou tempore que nostre sires li auoit enuoÿet empaichement de se vewe et que il auoit le lumiere des yuels couuerte si que vir les gens ne pooit . ne lire . ne escrire . et ne veoit fors clartes . et lumieres . et grossement . et se reconiscance de ses pekies . et de ses meffais.' Composed in 1350. f. 1.

2. 'Vne orison deuote a le (*sic*) uirgene Marie de lonc temps faite.' f. 18 *b*.

3. 'Orisons faites en lan .mil. ccc. xlix. pour le maladie . . . que on apieloit epidemie.' f. 19 *b*.

4. 'Che sont les meditacions labbe Gillion le Musit chou quil a penset . ordenet . et fait escrire. Et commencha a le pasque . lan . mil trois cens . et chincquante . qui fu li anee del indulgense general,' &c. f. 21 *b*.

5. Poem, without title, reflecting on the clergy and on other subjects; with prologue in prose. f. 27 *b*.

6. Account of the Abbey of St. Martin, Tournay, and its usages, &c., in prose; with a prologue stating that the author began the work in May, 1350, when he was 78 years of age, having become a monk in 1289. f. 36 *b*.

7. 'Chest li commencemens pour les noirs moines et pour chiaus qui sont del ordene saint Benoit': instructions to Benedictines for observing their rule, &c. f. 43 *b*.

8, 9. Exhortations to nuns and to Béguines. ff. 73, 84.

10. 'Chest des ordenes qui ne sont mie rentees quon appelle mendians,' &c.: exhortation to the mendicant orders. f. 87.

11. 'Cest en general de tous estas': on the depravity of the times. f. 103 *b*.

12. 'Cest des estas des princes et des nobles.' f. 105.

13. On the popes from Celestin V (1297) to Clement VI (1342); with prologue. f. 109 *b*.

14. 'Cest des estas de tous prelas exceptes no saint pere le pape le cardinauls et le court de romme,' &c. f. 127 *b*.

15. 'Cest des estas de toutes gens seculers en general'; with prologue. f. 147.

16. 'Chest li complainte de dames et de demisielles et des femmes faite pour leurs habis et leur maintiens du temps present dont on les reprent': dialogue between women and the author on fashions of dress, &c. f. 213.

17. 'Chest des maintiens des hommes et chou quil doient faire. Comment au siecle voelent et leur femmes plaire': a dialogue between men and the author. f. 231.

18. 'Chest li loenge et li regrasciemens labbet Gillion le Muÿsit a dieu . . . de chou que li veuve li est recouree qui auoit estet aveules trois ans et plus,' &c. He goes on to say that his sight was restored by 'Maistre Iehan de Meence qui ouura en ses yeuls dun instrument dargent a maniere daguille' in 1351. f. 238 *b*.

19. 'Des gens de sainte eglise et de leur estas en general.' f. 241 *b*.

20. 'Des seculers et de leur estas en general.' f. 244.

21. 'Chest dou siecle qui queurt a present.' f. 245.

22. On his blindness and its cure in 1351. f. 249.

23. 'Chest li complainte des compagnons': dialogue between the author and 'Compions' on behalf of the friends who had consoled him in his blindness. f. 250.



Colophon (f. 258 b):—  
 'Dieus doinst grasce [a] tous cheaus qui cest  
 liure liront,  
 Qui des enseingnemens les milleurs esli-  
 ront,

Tout chou que pris aront as autres gens  
 diront,  
 Et quand ie serai mors qui pour mi prie-  
 ront.'

The following articles are added in a later hand, but are included in a table of contents on f. 1. They are possibly by a different author and are not printed in Kervyn de Lettenhove's edition of the MS.

24. 'Che sont les rimes faites pour ce pro-  
 uerbe commun. kon dist. "Chest fait, Marions  
 est grosse": on the Virgin's conception, beg.  
 'Cest voirs li sains espirs ouura'. f. 259.

25-27. Verses (a) on the Lord's Prayer, beg.

'Cescuns qui dist se patrenostre'. f. 260;—  
 (b) on the Ave Maria, beg. 'Moult de boin  
 faiseur exprouuet'. f. 261 b;—(c) on the  
 Creed, beg. 'Tout cil qui baptesme rechoient'.  
 f. 264.

Vellum; ff. ii + 266. 11 in. × 8 in. 33, 34, and (after f. 258) 30 lines in a page. A.D. 1351 (?). French (Tournay). Collation, a<sup>2</sup>, 1<sup>8</sup>–32<sup>8</sup>, 33<sup>10</sup>; with catchwords. The text is by more than one scribe, a smaller and neater hand beginning on f. 96. Titles in red, initials of poems in red or blue, and initials of lines touched with red. Quatrains are marked by paragraph signs, alternately red and blue, in the margin. Twenty-four miniatures of various sizes with diapered backgrounds and usually within narrow gold frames. The execution is a little coarse, but they are interesting for the subjects and the costumes of the time. The author appears in all of them, in Benedictine habit and holding his abbot's staff, generally standing on r. or l., exhorting or arguing. The subjects are:—

1. f. 1. 2<sup>7</sup>/<sub>8</sub> in. × 2<sup>5</sup>/<sub>8</sub> in. Author on l., ad-  
 dressing a group of monks, nuns, and others  
 on r., among whom is a devil, while an angel  
 descends from a cloud above. See Caullet,  
 opp. p. 13.

2. f. 18. 2<sup>3</sup>/<sub>4</sub> in. × 2<sup>5</sup>/<sub>8</sub> in. Author kneels on  
 r. before the Virgin and Child, who holds a  
 bird in his hand.

3. f. 21 b. 2<sup>7</sup>/<sub>8</sub> in. × 2<sup>5</sup>/<sub>8</sub> in. Author sits reading  
 a book on a stand.

4. f. 43 b. 3<sup>5</sup>/<sub>8</sub> in. × 2<sup>5</sup>/<sub>8</sub> in. Author on l.,  
 addressing a group of Benedictines, two of  
 whom have abbots' staves.

5. f. 72 b. Full-page, 6<sup>3</sup>/<sub>4</sub> in. × 5<sup>5</sup>/<sub>8</sub> in. Author  
 on l., addressing a group of Benedictine and  
 other nuns. Fine diapered background in  
 blue, red, and gold.

6. f. 84. 3 in. × 5<sup>7</sup>/<sub>8</sub> in. Author on l., ad-  
 dressing a group of Béguines, in brown habits.

7. f. 86 b. 3<sup>3</sup>/<sub>4</sub> in. × 5 in. Author on l., ad-  
 dressing a group of black, brown, and white  
 friars. See Caullet, opp. p. 17.

8. f. 105. 2<sup>1</sup>/<sub>8</sub> in. × 2<sup>1</sup>/<sub>4</sub> in. Author on l.,  
 addressing a king and three nobles. Pink  
 background with scrolls of gold foliage.

9. f. 109 b. 1<sup>3</sup>/<sub>8</sub> in. × 2<sup>1</sup>/<sub>4</sub> in. Author on r.,  
 addressing six popes on l., all with red conical  
 tiaras.

10-16. ff. 110 b, 111 b, 112 b, 113, 117, 119 b,  
 122. About 1<sup>1</sup>/<sub>2</sub> in. × 1<sup>3</sup>/<sub>4</sub> in. Author on r.,  
 addressing a pope on l.

17. f. 127 b. 1<sup>1</sup>/<sub>2</sub> in. × 1<sup>7</sup>/<sub>8</sub> in. Author on r.;  
 group of ecclesiastics on l. Much damaged.

18-21. ff. 150, 151 b, 156, 168. About 1<sup>5</sup>/<sub>8</sub> in. ×  
 4<sup>3</sup>/<sub>8</sub> in. Author on l.; groups of men and women,  
 richly dressed (except on f. 156, where there  
 are nuns), on r.

22. f. 213. 2<sup>7</sup>/<sub>8</sub> in. × 4<sup>3</sup>/<sub>4</sub> in. Similar sub-  
 ject. Reproduced in colour, Kervyn de Letten-  
 hove, *op. cit.*, vol. i, frontispiece.

23. f. 238 b. 4 in. × 6<sup>1</sup>/<sub>2</sub> in. In two compart-  
 ments. Above, in centre, the Father seated,  
 holding the Crucifix, above which is the Holy  
 Dove; with the Virgin seated on his right.  
 On l. the author and three angels; on r.  
 St. Martin dividing his cloak with the beggar,  
 and two angels. Below, in centre, Christ with  
 orb. On l. St. Peter, with key, and the Apostles  
 and two angels; on r. Mary Magdalen,  
 Katharine, and other female saints, and an  
 angel. See pl. XLII and Caullet, opp. p. 7.

In a small miniature below, the author,  
 kneeling to r.

24. f. 250. 3<sup>3</sup>/<sub>8</sub> in. × 4<sup>7</sup>/<sub>8</sub> in. Author on l. On  
 r. a group of his companions, one of whom  
 carries two flagons of wine.

In some cases pencil-directions for the artist appear in the margin, e. g. f. 110 b, '1. pape .i. abe  
 (abbé) par deuant'.

Modern binding of brown pigskin, with blind tooling. Gilt edges.



Purchased from Mr. C. Fairfax Murray (book-label), 1906. From the collections of Corneille François de Nelis, Bishop of Antwerp (d. 1798, sale-cat., Antwerp, Apr. 26, 1806, lot 10, see Caullet, p. 17), G. and W. Nicol (sale-cat., July 18, 1825, lot 587), Richard Heber (sale-cat., pt. xi, Feb. 1836, lot 810), and the Earl of Ashburnham (Barrois collection, sale-cat. 1901, lot 20).

BOOK OF HOURS, of the use of Châlons-sur-Marne. Full contents: (1) Kalendar, in French. f. 1;—(2) The prayers 'O intemerata' and 'Obsecro te', followed by 'Gaude flore uirginali' and other prayers. An addition in a rather later hand. f. 13;—(3) Sequences of the Gospels. f. 21;—(4) Hours of the Virgin. f. 25 (leaves lost after ff. 47, 48, 60);—(5) Penitential Psalms and Litany. f. 65;—(6) Office of the Dead. f. 79;—(7) Short Hours of the Holy Cross. Wanting the first leaf. f. 111;—(8) Short Hours of the Holy Spirit. f. 113<sup>b</sup>;—(9) The Fifteen Joys, in French. f. 117.

The Kalendar includes:—

Feb. 6. Amant.  
Mar. 1. Aubin.  
Apr. 1. Waleri.  
May 2. Alpin (red).  
" 3. Ste. Croix (red).  
" 7. Gybrien.  
" 18. Florentin.  
" 22. Aleinne.  
" 23. Didier.  
June 13. Anthoine conf.  
" 14. Valeri.  
" 16. Fergeul (Ferreolus).  
" 27. Ste. Pomme.  
July 1. Thiebaut.  
" 13. Cyle.  
" 18. Arnoul.  
Aug. 5. Mange (Memmius, red).  
" 16. Arnoul.  
" 21. Priue.

Aug. 25. Loys.  
" 30. Fiacre.  
Sept. 1. Leuf (Loup).  
" 3. Mansuet.  
" 5. Bertin.  
" 7. Alpin.  
" 14. Ste. Croix.  
" 17. Lambert.  
" 25. Fremin.  
Oct. 4. Fransois.  
" 16. Berchaire.  
" 22. Lupentin (Louvent).  
" 26. La dedicace St. Estienne.  
Nov. 5. Lie.  
" 8. Transl. S. Alpini.  
" 15. Macut.  
" 26. Basole.  
Dec. 16. Mange.  
" 17. Ladre (Lazarus).

Alpin, Mange, Pomme (Pome, sister of St. Mange), Gybrien, and the Dedication of the church of St. Stephen mark the Kalendar unmistakably as that of Châlons-sur-Marne. Alpin and Memmius (Menge or Mange) also appear among the Confessors in the Litany.

Vellum; ff. 121.  $6\frac{1}{2}$  in.  $\times$   $4\frac{1}{2}$  in. 16 lines in a page. Early XV cent. French (Châlons-sur-Marne). Collation, 1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>, 6<sup>o</sup>, 7<sup>o</sup>, 8<sup>o</sup> (wants 2, 3, 6, 7), 9<sup>o</sup>, 10<sup>o</sup> (wants 4), 11<sup>o</sup>, 12<sup>o</sup>, 13<sup>o</sup>–16<sup>o</sup>, 17<sup>o</sup> (wants 1), 18<sup>o</sup>. The larger initials in blue and pink on burnished gold grounds with delicate gold ivy-leaf marginal extensions; smaller initials in gold on coloured grounds. Only nine miniatures now remain, those for Tierce, Sext, and Compline in the Hours of the Virgin, as well as that for the Hours of the Passion, having been abstracted. Their treatment in some cases is unusual, and the borders which surround them are in a peculiar style, being composed of natural foliage and flowers (roses, pinks, violets, daisies, &c.) painted in faint colours, and con-



trasting strongly with the other ivy-leaf decoration. Small birds and butterflies are also introduced, together with the motto 'Pour son vouloir', both on a scroll and distributed throughout the border, two or three letters at a time. The subjects are:—

1. f. 25. Matins. The Annunciation. The Virgin on *l.* seated on a cushion under a canopy, with a large open book on her knees. Gabriel on *r.* kneeling, with scroll 'Aue Maria', &c. Above, the Deity, half-length. Background a scroll-pattern in white, with a fountain on a lawn within a wattled fence.

2. f. 34. Lauds. The Visitation. The Virgin on *l.*, supported by two angels. Elizabeth holds her by the hand, with right arm round her waist. In background highly conventional rocks and trees, with silvery sky.

3. f. 43. Prime. The Nativity. Under a light cruciform roof supported on slender poles the Virgin is seated on an ample cushion with the swathed Infant in her lap. Beyond on *r.* Joseph with bellows blows a fire under a pot. In corner on *l.* a girl, nimbed, with a bath in front of her, kneels with outstretched hands. Diapered background, with a wattled fence, behind which are the ox and ass.

4. f. 52 *b.* None. The Presentation. Virgin on *l.*, holding the naked Infant; behind her a maid, nimbed, with basket and taper. Simeon on *r.* in front of a draped altar holds out a white cloth. On the altar an open book, above it a lamp. Diapered background, blue and gold. See pl. XLIII.

5. f. 56. Vespers. The Flight into Egypt. Virgin with the Infant standing on her knee rides to *r.* on a black ass. An angel seated on

the ass behind her offers the Infant a twig. Joseph with staff and a bundle over his shoulder follows. Trees and rocks in background, with blue sky.

6. f. 65. Penitential Psalms. David kneels to *l.*, playing a harp. On the ground behind him a hand-organ. Background as in no. 5.

7. f. 79. Office of the Dead. A bier with blue pall semé with gold rings; in front of it, two silver candlesticks with lighted candles. Behind, on *l.* four priests chanting, on *r.* a group of mourners in black. Background blue patterned in gold.

8. f. 113 *b.* Hours of the H. Spirit. The Trinity. The Father enthroned with hand raised in benediction, an orb beneath his feet. On his *l.* knee the Son, nude, with cross. The Holy Dove hovers above. Diapered background, gold, red, and blue.

9. f. 117. The Fifteen Joys. Virgin on *l.* seated under a canopy, with an angel on either side of her and the Infant on her knees. A man, in a blue mantle, kneels before her on *r.*, with his patron-saint St. John Baptist, holding an Agnus Dei on a book, standing behind him. Background red patterned in gold, with a wattled fence.

The kneeling figure was no doubt the owner of the volume. His identity is doubtful, but his name was presumably Jean and his motto 'Pour son vouloir'.

Binding of brown calf (French, late 16th cent.) elaborately tooled in the style of Nicholas Ève (cf. Bouchot, *Les Reliures d'Art dans la Bibl. Nat.*, 1888, pls. 1, li). Gilt edges.

Purchased privately. For the original owner see above, min. no. 9. In several places there are erased inscriptions, apparently memoranda for prayers. The following have been partially revived, viz. 'Pour Anthoine de la Noé escuier Sieur de la . . . . . (f. 64 *b.*); 'Pour noble homme Jean de la Noé Sieur de la Bastille demeurant en la paroisse d . . . . . s' (f. 113); and 'Pour noble homme Jean de la Noé Sieur de la Bastille' (f. 116 *b.*). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 205, pl. 132 from f. 117, the style being strikingly like that of no. 204, pl. 131).

BOOK OF HOURS, containing (1) 'Deuota oracio ad dom. Ihesum Christum', beg. 'O bone Ihesu, o dulcissime Ihesu'. A rather later addition. f. 1;—(2) Kalendar, in French. f. 3;—(3) Sequences of the Gospels. f. 14;—(4) 'Oroyson de nostre dame': the prayer 'Obsecro te'. f. 17 *b.*;—(5) 'Alia deuota oracio de nostra domina': the prayer 'O intemerata'. f. 20;—(6) Hours of the



Virgin. f. 24;—(7) Penitential Psalms and Litany. f. 72;—(8) Hours of the Holy Cross. f. 86;—(9) Hours of the Holy Spirit. f. 90;—(10) Office of the Dead. f. 94;—(11) Fifteen Joys, in French. f. 128;—(12) 'Les sept requestes de nostre seigneur'. f. 132;—(13) Memoriae of the H. Trinity, H. Spirit, H. Cross, Virgin, SS. Michael, John Bapt., Peter and Paul, Andrew, Philip and James, John Evang., James, Stephen, Laurence, George, Denis, Christopher, Martin, Nicholas, Fiacre, Mary Magd., Katharine, and Margaret.

The Kalendar, which is very full, has no particular local character. The entries are in French, and are in red, blue, and carmine, mostly in pairs of each colour, with a few in burnished gold. Besides the great feasts, Apostles, &c., these include: May 19, Yves; July 4, Martin; Sept. 1, Leu and Gile; Oct. 9, Denis; Nov. 11, Martin; and Dec. 29, Thomas.

Vellum; ff. 143 (+f. 3\*).  $6\frac{1}{8}$  in.  $\times$   $4\frac{1}{2}$  in. 17 lines in a page. Early XV cent. French. Very tightly bound and collation uncertain; ff. 1, 2 an insertion. The ink has faded to light brown. Verse-initials in burnished gold, rather heavily outlined with black, on pink and blue grounds. Initials of prayers, psalms, &c., two or three lines deep, in colour on gold, filled in with ivy-leaf decoration. Every page has a delicately painted full-border of unusual design, composed of two sprigs, one always of holly and the other usually of rose, twisted together, with single leaves standing out at right angles on both sides opposite each other, the narrow spaces between the points where the stems cross being filled with blue and gold alternately. On the eleven pages with miniatures there are also inner borders at the sides and along the bottom as described below. The miniatures (about  $2\frac{1}{2}$  in.  $\times$   $2\frac{1}{4}$  in.) are delicately painted in soft colours, with the exception of bright vermillion. The subjects are:—

1. f. 24. Matins of the Virgin. The Annunciation. The Virgin stands on *l.* before an altar, on which is an open book, and turns round towards Gabriel, who kneels on *r.* with scroll 'Aue gracia plena'. The Dove descends on rays from *r.* upper corner.

Inner border of twisted ivy sprigs with opposite leaves, red and blue.

2. f. 41. Lauds. The Visitation. The Virgin on *l.* Elizabeth approaches her on *r.* Landscape with abrupt rocks.

Inner border of bands of blue and red patterned in white; on *r.* narrow windows, with quatrefoils.

3. f. 48 *b.* Prime. The Nativity. The Virgin lies, head to *l.*, on a bed laid on the ground half under a shed with waggon-tilt roof. The Child is in a trough-like manger against the wattled side of the shed, with the ox and ass standing by. Joseph is seated to *r.*, leaning on a staff. Diapered background.

Inner border a band of gold with ivy-leaves.

4. f. 53. Tierce. The Angel and Shepherds. The angel descends in a cloud with scroll 'Puer natus est'. Two shepherds gaze upwards, one seated clasping his knees, the other, with straw hat, standing on *r.* Sheep grazing, and landscape with rocks and trees.

Inner border twisted stems with opposite trefoil leaves.

The beginning of Sext, with miniature, is lost.

5. f. 58 *b.* None. The Presentation. The Virgin on *l.* supports the Child, who stands on a draped stone altar with hands outstretched to Simeon on *r.* Behind the Virgin a woman, nimbed, with basket of doves. Background of small lozenges, red, blue, and gold.

Inner border a band of gold with quatrefoils, red and blue.

6. f. 61 *b.* Vespers. The Flight into Egypt. Joseph, with staff on his shoulder, leads the ass to *r.* Rocks and trees.

Inner border a band of gold with blue quatrefoils.

7. f. 67 *b.* Compline. The Coronation of the Virgin. She sits enthroned beside our Lord and bends towards him with hands joined. His right hand is raised in benediction; in the left an orb. Both are crowned. Background of chequers, red, blue, and gold. See pl. XLIV, a.

Inner border twisted stems with daisies outstanding on each side.

8. f. 72. Penitential Psalms. David, crowned, kneels to *r.* half-buried in the earth, with hands outstretched to the Deity in a cloud above with cherubs. Landscape with jagged rocks and round-topped hills.

Inner border lozenges with ivy-leaves on a gold band.

9. f. 86. Hours of the Passion. The Cruci-



fixion, with the Virgin and St. John. Background as in no. 7.

Inner border as in no. 2.

10. f. 90. Hours of the H. Spirit. Pentecost. The Virgin (with book) and Apostles seated and kneeling in a meadow. The Holy Dove with wavy flames issuing from a cloud above. Background blue.

Inner border twisted stems with red buds outstanding on each side.

11. f. 94. Office of the Dead. A bier with blue pall; two candles on each side. On *l.* three chanters at a lectern; on *r.* hooded mourners in black. Floor diapered in yellow, green, and red. Background red and lake in lozenges, the latter decorated with tiny white swans. The white swan was a device of John, Duke of Berry, but it probably has no particular significance here.

Inner border as in no. 7.

Modern English binding of brown morocco with blind tooling: panel of rosettes within lozenges, and border of small square lion and griffin stamps.

Purchased from J. and J. Leighton.

VALERE LE GRANT: the *Facta et Dicta memorabilia* of Valerius Maximus, in nine books, translated into French, with commentary and additions, by Simon de Hesdin, chaplain of the Order of St. John of Jerusalem, and Nicholas de Gonesse. The translation was begun for Charles V of France, Bk. i being completed in 1375, Bk. ii on May 2, 1377, and Bk. v in 1379. It was interrupted in Bk. vii, ch. 4, probably by the death of the translator or of Charles V, who died in 1380, and was continued some time later by Nicholas de Gonesse, who finally completed it on Sept. 28, 1401 (see Warner, *Valerius Maximus, Miniatures of the school of Jean Fouquet*, 1907, p. 2). The translator's preface begins 'La briefte et fragilite de ceste douleureuse vie'; ends 'a tresnoble trespuissant et excellent et tressaige prince Charles par la grace de dieu Roy de france le quint de ce nom. En lonneur et reuerence duquel apres dieu jay entrepris ceste oeuvre a faire.' Colophon of Bk. i (f. 72 *b*), 'Icy fine la translacion du premier liure de Valerius Maximus avecques la declaracion de celui et addicions pluseurs. Faicte et compillee par frere Simon de Hesdin . de lordre de lospital de saint Iehan de Iherusalem docteur en theologie . Lan mil.ccc.lxxv'. No colophon to Bk. ii as in some MSS., giving its date, but Bk. v has the title (f. 218) 'Yci commence le quint liure de V. M. translate de latin en romant par maistre Symon de Hesdin lan .m.ccc.lxix'. No note to mark the point of division between the two translators. General colophon:—

'Par lai[de] diuine sans la quele nulle chose nest droitement commenee ne proffitablement continuee ne menee affin . est la translacion de valere le grant terminee . La quele commenca tresreuerent maistre Symon de Haydim maistre en theologie . religieux des hospitalers de saint Iehan de iherusalem . qui poursuiui iusques au vii<sup>e</sup> liure ou chappitre des stratagemes . et la laissa coit. Des la en auant iusques a la fin du liure . Ie .N. de Gonesse, maistre es arts et en theologie . ay poursuiui la dicte translacion au mains mal que iay peu et ne doubte point que mon stile de translater nest ne si bel ne si parfait comme est cellui de deuant. Mais ie pri a ceulx qui le liront quilz le me pardonnent. Car ie ne suis mie si expert es hystoires comme il estoit. Et fut fine lan mil ccc[c]. et vng. la veille saint michel larchangele. Deo gracias.'



A 'c' has been accidentally omitted in the date, which is of course that of the translation and not of the present MS.

Vellum; ff. 419.  $14\frac{3}{4}$  in.  $\times$   $10\frac{3}{8}$  in. Double columns of 49 lines. Early XV cent. French. Collation, 1<sup>s</sup>-3<sup>s</sup>, 4<sup>o</sup>, 5<sup>s</sup>-8<sup>s</sup>, 9<sup>o</sup>, 10<sup>s</sup>-45<sup>s</sup>, 46<sup>o</sup>, 47<sup>s</sup>-52<sup>s</sup>, 53<sup>o</sup>, 54<sup>o</sup> (last pasted to cover); with catchwords. Sec. fol. 'respondans par'. Text in more than one hand, with a marked change at f. 265. Titles, &c., in red; initials of chapters in red and blue, with blue, red, and violet filigree penwork, and paragraph-marks in the text similarly treated as far as f. 264, after which they are in plain red. Books i-iv have a large miniature, full border, and foliated initial on a gold ground on the first page, and Books v-vii a smaller miniature without border; Books viii, ix have no decoration. The borders are composed of burnished gold bands decorated with coloured foliage and of exterior sprays of delicate ivy-leaves in blue, red, and gold, a few figures being introduced, e. g. dragons and small birds (f. 73), a mermaid and another half-human figure (f. 137), a bearded trumpeter and two half-human figures playing a psaltery (f. 185). The miniatures are by three different hands, and are only of moderate quality. The subjects are:—

1. f. 1. Prol. and Bk. i, ch. 1, Of religion.  $6\frac{1}{8}$  in.  $\times$   $6\frac{3}{8}$  in. Five scenes depicted within the circuit of walls with towers and battlements representing Rome, viz. (a) Valerius Maximus, kneeling, presents his volume to the Emperor Tiberius (triple crown);—(b) Romans, men and women, offer corn, &c., to Ceres;—(c) Two augurs watch the flight of birds and, on *l.*, an emperor sits with folded arms;—(d) A mitred pontiff and others inspect the entrails of a pig;—(e) A mitred pontiff censures three gods in a temple; on his *l.* three worshippers. Over and on each side of the gate of the city in the foreground are statues of Justice, Prudence, Fortitude, and Temperance, with others labelled 'fille'.

2. f. 73. Bk. ii, ch. 1, Of marriage. 6 in.  $\times$   $6\frac{1}{4}$  in. On *l.* before an altar in a chapel a wedding-party, the priest joining the hands of the bride and bridegroom. On *r.* a wedding-banquet: on the farther side of the table the bride between the bridegroom and a lady, on the near side a bearded man seated and a page standing. Buildings in background. This and nos. 3, 4 are by the second hand.

3. f. 137. Bk. iii, ch. 1, Of natural disposition.  $6\frac{5}{16}$  in.  $\times$   $6\frac{1}{4}$  in. Three scenes, viz.:

(a) On *l.* battle between Lepidus and Octavianus in Sicily;—(b) On *r.*, under an arch in a building, Lepidus submits to Octavianus;—(c) In centre foreground, in a street, Roman youths wearing the *toga praetexta*. See pl. XLV (reduced).

4. f. 185. Bk. iv, ch. 1, Of moderation.  $6\frac{1}{4}$  in.  $\times$   $6\frac{5}{16}$  in. Battle between the Romans, horse and foot, and Carthaginians, with an elephant carrying a wooden structure filled with men.

5. f. 218 *b*. Bk. v, ch. 1, Of humanity and clemency.  $3\frac{1}{8}$  in.  $\times$   $2\frac{7}{8}$  in., the width of a column. Two men, one grey-headed, kneeling before three others. This and nos. 6, 7 are by a third hand.

6. f. 255 *b*. Bk. vi, ch. 1, Of chastity.  $3\frac{1}{4}$  in.  $\times$   $6\frac{3}{8}$  in., across both columns. In a room with bed on *l.*, Lucretia stabs herself; on *r.* her husband and father with P. Valerius and J. Brutus.

7. f. 283. Bk. vii, ch. 1, Of felicity.  $2\frac{7}{8}$  in.  $\times$   $2\frac{3}{4}$  in., width of a column. A man kneels to *r.* before a statue of Fortune; three others stand without.

A blank space is left for a miniature at Bk. viii (f. 317 *b*), but not at Bk. ix (f. 359).

Binding of mottled brown calf, with tooled back (French, early 18th cent.); in the centre of each side the arms of Nicholas Jean Foucault (d. 1720), conseiller au Parlement de Paris, viz. [*sable*] a lion rampant [*arg.*] armed and langued [*gules*] and crowned [*or*]. See Guigard, *Nouv. Armorial du Bibliophile*, 1890, ii, p. 221.

Purchased from Mr. C. Fairfax Murray, 1906.



BOOK OF HOURS, apparently of the use of Nantes. Contents: (1) Kalendar. f. 1;—(2) Sequences of the Gospels. f. 13;—(3) 'Passio dom. nostri Ihesu Christi': a harmony of the Passion. f. 21 *b*;—(4) 'Cest laue Maria': verses in French on the Ave Maria, beg. 'Aue glorieuse lumiere'. f. 23 *b*;—(5) Poem in French on St. Katharine of Alexandria. Imperfect at the beginning, half of f. 32 and ff. 32 *b*–33 *b* being left blank. Ends 'Quant a moy naura plus memoire'. f. 34;—(6) 'De beata Maria': the prayer 'Obsecro te'. f. 38 *b*;—(7) Stanzas in French in honour of the Virgin (rhyming *aabaab*), beg. 'Glorieuse uierge royne'. Imperfect. f. 45;—(8) Prayer on the instruments of the Passion, with three other prayers. f. 55;—(9) Hours of the Virgin. f. 57;—(10) The Fifteen Gaudia in French, beg. 'Douce dame de misericorde'. f. 118;—(11) 'Les .vii. requestes nostre seigneur', beg. 'Douls dieu doulz pere sainte trinite'. Preceded by a long rubric in gold. f. 124 *b*;—(12) Penitential Psalms and Litany. Imperfect. f. 130;—(13) Hours of the Holy Cross. f. 149;—(14) Hours of the Holy Spirit. Imperfect. f. 154 *b*.

The Kalendar is very full, having at least one entry for nearly every day, alternately red and blue, except the following feasts, which are in gold:—

Jan. 8. Felix.	Sept. 1. Gile et Lou.
Mar. 7. Thomas daquin (Aquinas).	Oct. 9. Denis.
May 24. Donacien Rogacien.	„ 24. Martin de uertou.
June 17. Samuin (Similian).	„ 29. Yues.
July 7. Felix.	Dec. 29. Thomas.
„ 29. Guilleume.	

Felix and Similian, Bishops of Nantes, Donatian and Rogatian, Yves (of Brittany) and Martin of Vertou all point to a Nantes provenance, and William (July 29) was Bishop of St. Briec in Brittany. The Litany contains nothing significant. St. Martin (of Tours) heads the Confessors, who also include Loup, Eloy, Giles, and Martial.

Vellum; ff. 155.  $6\frac{1}{4}$  in.  $\times$   $4\frac{5}{8}$  in. 14 lines in a page. Early XV cent. French (Nantes). Collation, 1<sup>6</sup>, 2<sup>6</sup>, 3<sup>8</sup>–6<sup>8</sup>, 7<sup>8</sup> (wants 7), 8<sup>8</sup> (wants 4–6), 9<sup>8</sup>, 10<sup>8</sup> (wants 6), 11<sup>6</sup>, 12<sup>8</sup>, 13<sup>10</sup> (wants 5), 14<sup>8</sup>, 15<sup>8</sup> (wants 1), 16<sup>8</sup>, 17<sup>8</sup>, 18<sup>4</sup>, 19<sup>8</sup>, 20<sup>8</sup>, 21<sup>8</sup> (wants 4), 22<sup>2</sup>. Text neatly written by more than one hand. Initials of verses in gold on pink and blue grounds. Larger initials of prayers, psalms, &c., in colour (blue, red, pink, and white) on gold, filled in with ivy-sprigs. They are accompanied by more or less elaborate gold and coloured ivy-leaf decoration, frequently with dragons at the extremities, and on the pages with miniatures and in some other cases forming highly effective complete borders (see pl. XLVI, b, from f. 149). Eighteen somewhat mediocre miniatures, with chequered or other ornamented backgrounds, viz.:—

1. f. 13. St. John, seated on *r.*, writing on a roll resting on a desk fixed to the arm of his chair. In upper corner on *l.* his eagle, holding the end of the roll in its beak. Background of red, blue, and gold chequers.

2. f. 15 *b*. St. Matthew, seated on *l.*, with a book on a desk before him, mending his pen. On *r.* his angel kneeling, holding an inkpot. Background as in no. 1.

3. f. 18. St. Mark, wearing a skull-cap,



seated on *l.*, writing on a roll. In corner on *r.* his lion. Background as in no. 1.

4. f. 19 *b.* St. Luke, seated, writing on a roll to *l.*, with his foot on his ox, which holds the end of the roll in its mouth.

5. f. 55. Instruments of the Passion, viz., from *l.* to *r.*, the towel, basin and ewer, scourge, column and rope, hammer, Malchus's ear, spear, head [of Judas?], knife, cross with superscription, crown of thorns, rope and nails, sword, ladder, hand with gesture of mocking, sponge, scourge, lantern, pincers, and open hand. In foreground the sepulchre with the seamless coat hanging over it on *l.* and the cock crowing on *r.*, and in front the thirty pieces of silver and three dice.

6. f. 57. Matins of the Virgin. The Annunciation. In a quatrefoil with tricoloured edging, the Virgin kneels before a desk, on which is a book, on *r.* She turns round towards Gabriel kneeling on *l.*, with scroll 'Ave Maria', &c. A lily between them. Above, on *l.*, the head of the Father, with rays bearing the Holy Dove. Background light blue with scrolls in gold. Fine border. See pl. XLVI, a.

The miniature at Lauds (after f. 69) is lost.

7. f. 82 *b.* Prime. The Nativity. The Virgin lies on a couch, head to *l.*, her left hand resting on the swathed Infant in the manger at her side. Joseph sits at the end of the manger on *r.*, and the heads of the ox and ass appear over it. In background a multitude, all in blue monochrome.

8. f. 90. Tierce. The Angel and Shepherds. Two shepherds, one on *l.* seated, with bagpipe, the other on *r.* standing. Sheep between them, and a sleeping dog in corner on *l.* Above, an angel, with scroll 'Annuncio uobis', &c. Background red with gold scroll-work.

9. f. 94 *b.* Sext. The Adoration of the Magi. The Virgin, crowned, sits on *r.*, with the Child standing on her knees. One Magus kneeling, with crown on the ground, offers a cup full of gold coins and with his left hand holds the Child's foot. The other two, crowned, stand behind, one pointing upwards. Background as in no. 8.

10. f. 99. None. The Presentation. The

Virgin on *l.* holds out the naked Child over an altar to Simeon on *r.* Behind her a maid with taper and doves, and Joseph, both nimbed. Background patterned gold.

The miniature at Vespers is missing.

11. f. 108 *b.* Compline. The Coronation of the Virgin. On a long altar-seat Christ on *r.*, crowned, with orb and cross, the Virgin on *l.* with joined hands. Above her an angel, who sets a crown on her head. Background red with gold scroll-work.

12. f. 118. Fifteen Joys. The Virgin sits in a chair holding the Child, with a cushion under her feet. Floor of green lozenges, background of blue, red, and gold chequers.

13. f. 125 *b.* Seven Requests. The Last Judgement. Christ seated on a rainbow, showing the Wounds, with his feet on a gold orb. Above, two angels with trumpets. Below, souls rising from graves. Background of chequers.

14. f. 130. Penitential Psalms. In a quatrefoil with blue edging and red and gold ground, Christ enthroned with orb and cross. In the corners the symbols of the Evangelists. Fine border.

The miniature at Matins of the Hours of the Cross (after f. 148) is missing.

15. f. 150 *b.* Prime. Christ before Pilate. He stands on *l.* held by two men. Pilate on *r.*, seated, with six Jews behind him. Background blue.

16. f. 151 *b.* Tierce. Christ scourged. He is bound by the hands to a slender column. On each side a man is scourging him. Background red.

17. f. 152 *b.* Sext. Christ bearing the Cross. He walks to *r.* preceded by a man with hammer and nails and others. The Virgin, supporting an arm of the Cross, follows with St. John and Mary Magdalene. Background patterned gold.

18. f. 153 *b.* None. The Crucifixion. On *l.* Longinus with the spear, pointing to his eyes, the Virgin, St. John, and two others. On *r.* Stephaton with the sponge, the centurion, mounted, with scroll 'Vere filius dei erat', and three others. On the ground a skull and bones. Background patterned gold.

Modern binding of olive morocco, plain, with silver-gilt clasp. The stripped sides of the richly tooled old covers (17th cent., French) are laid down inside. Gilt gauffered edges.

Purchased at Sotheby's, Dec. 1903 (Sneyd sale, lot 381). The name 'Marie Caron' is inscribed in rudely formed capitals (16th cent.?) on f. 115, and is repeated, together with 'Nicole Caron', on f. 155 *b.* Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 206).



BOOK OF HOURS, of the use of Paris, containing (1) Kalendar, in French. f. 1;—(2) Sequences of the Gospels. f. 13;—(3) The prayer 'Obsecro te'. f. 18;—(4) Hours of the Virgin. f. 22;—(5) Penitential Psalms and Litany. f. 87;—(6) Hours of the Holy Cross. f. 102 *b*;—(17) Hours of the Holy Spirit. f. 106;—(8) Office of the Dead. f. 109 *b*;—(9) Hymns, 'Stabat Mater' and 'O Maria plasma nati'. ff. 157 *b*, 159 *b*;—(10) Prayers, beg. 'Dom. I. C. per illam amaritudinem mortis' and 'Interueniat pro nobis'. ff. 160, 160 *b*;—(11) 'Deuota lamentacio', beg. 'Heu, mater misericordie'. f. 161;—(12) Prayer, beg. 'Dom. I. C. fili dei viui precor te'. f. 162 *b*;—(13) 'Oracio de septem uerbis', beg. 'Dom. I. C. qui septem uerba'. f. 163 *b*;—(14) 'Alia deuota oracio', beg. 'O beatissime dom. I. C. respicere dignaris'. f. 165 *b*.

The Kalendar is in blue, red, and gold, among the names in gold being:—

Jan. 3. Geneuieue.	Sept. 1. Leu. Gile.
„ 15. Mor abbe.	Oct. 9. Denis.
June 25. Eloy.	Nov. 11. Martin.
July 4. Martin.	Dec. 1. Eloy.
Aug. 25. Loys.	„ 29. Thomas.

The Litany (f. 99) is short and includes no names of any special significance.

On f. 21 *b* is the shield of arms *azure*, a cross engrailed *or* between four five-petal roses *gules*, surmounted by a helmet with mantling and the crest of a maiden half-length wearing a green wreath, and by two scrolls inscribed in gold 'poupincourt' and 'hangest'. The same arms, without the crest, &c., appear on the pall on f. 109 *b* (see min. no. 12 below) and in the border on the same page, and they are also on the lady's dress on 157 *b* (min. no. 13), impaling her own arms, *gules*, three crosses moline *or*, within a bordure engrailed *argent*. The following entry on a fly-leaf (f. ii) gives further indication of provenance:—

'Lan iiiij<sup>e</sup> iiiij<sup>xx</sup> et vnze (149 $\frac{1}{2}$ ) le xxv<sup>e</sup> jour de Januyer fut ne guillaume duplesseys escuyer seigneur de Lyancour valet tranchant ordinaire du Roy maistre des eaues et forests du conte de clermont en beauuoisin.'

This Guillaume du Plessis added other family memoranda on ff. 167–168, viz.:—

'Le mercredy dixiesme jour de Juillet mil cinq cens vingt et sept Je espouze ma femme francoise de ternay a escouen qui pour lors estoit lune des filles de madame mere du Roy.'

'Et le mardi cinquiesme jour du moys de may ensuyuant mil cinq cens vingt et huit a deux heures et demye apres la my nuyt que la Lune estoit en decours de trente six heures ou enuyron a Lyancourt fut nee ma fille cydoisne qui fut baptisee en lesglise saint martin au dit Lyancourt. Et furent ses parain mon nepueu Jehan du plesseys et maraines mademoiselle de sauonnyeres ma belle seur et mademoiselle de Rantigny.'

'Yolant ma seconde fille fut nee a Lyancourt le mercredy xix<sup>e</sup> jour de januyer mil v<sup>e</sup> xxix (15 $\frac{29}{30}$ ) a vnze heures et demye du matin et estoit la Lune en decours de six jours fut baptisee en lesglise saint martin furent ses parain et maraines monsieur de Rosoy madame de Warty et ma seur Jehanne de Ternay.'



From this evidence the history of the MS. has been traced by Mr. J. A. Herbert in a letter quoted by Dr. M. R. James in *A Descriptive Catalogue of Fifty MSS., from the collection of H. Y. Thompson*, 1898, no. 35, p. 201. The arms of Popincourt or Poupaincourt are given in Rietstap and elsewhere as *azure* a cross engrailed *or*. There can, however, be no doubt that as here represented (rightly or wrongly) with the addition of four roses they are meant for those of Jean (or Guillaume) de Poupaincourt, seigneur de Sarcelle et de Liancourt, Président du Parlement de Paris (d. 1480), and that the other arms impaled with them on f. 157*b* belong to his wife Catherine Le Bègue (d. 1490). From a pedigree drawn by Mr. Herbert from Anselme and from F. Blanchard, *Les Présidens au Mortier du Parlement de Paris*, 1647, p. 105, it appears that they had a daughter Claude de Poupaincourt, who married Jean du Plessis, seigneur de Perrigny, &c., in 1463, when she was probably very young. She became a widow in 1494 and died in 1510, leaving a son Guillaume du Plessis, seigneur de Liancourt, écuyer to Francis I, maître d'hôtel to Henry II, ambassador to Switzerland, &c. (d. 1550), whose birth in 149 $\frac{1}{2}$  is recorded as above, and who himself records here his marriage with Françoise de Ternay (July 10, 1527) and the births of two of his children, Sidoine (May 5, 1528) and Yolande (Jan. 19, 1530). The descent of the volume thus seems clear; but there is a difficulty with regard to the arms assigned on f. 157*b* to Catherine Le Bègue. The nearest approach to them is in Morant's collection, Brit. Mus. Add. MS. 31962, f. 16*b*, where Le Bègue of Paris is said to have borne *argent* (MS. *gules*) three crosses ancrées (or moline) *gules* (MS. *or*), within a bordure engrailed *azure* (MS. *argent*). If Morant is right, the artist, like others of his class at the time, must have been careless of heraldry and filled in metals and tinctures as it pleased him, having perhaps merely a sketch of the arms in trick for his guidance. The scroll 'hanged' in conjunction with 'poupincourt', which, as Dr. James remarks, still needs explanation, may possibly be accounted for in a similar way as a careless misreading of 'Poupincourt-Liancourt'. There is also something unusual in the absence of heraldic decoration on the male figure on f. 157*b*, when his wife is conspicuously so distinguished; but his ermine-lined robe is perhaps meant for that of his office as a Président du Parlement and therefore does not bear his personal arms.

Vellum; ff. i-iv, 174 (last six blank). 5 $\frac{5}{8}$  in.  $\times$  3 $\frac{7}{8}$  in. 15 lines in a page. XV cent. (middle). French (Paris). Collation, fly-leaves in two pairs, 1<sup>o</sup>, 2<sup>o</sup>, 3<sup>10</sup> (wants 1), 4<sup>8</sup>-11<sup>8</sup>, single leaf (f. 86), 12<sup>8</sup>-21<sup>8</sup>, 22<sup>8</sup> (originally all blank). Larger initials in colour with ivy-leaf decoration, blue, red, and green, on a gold ground; smaller initials in gold on colour. Whole or more often partial gold ivy-leaf borders with brightly coloured foliage. The Kalendar has two pages to a month, the first with a border on three sides, including the sign of the zodiac in a square panel or medallion on the right, the second with a strip of decoration in the left margin only. Aquarius (f. 1) is a naked youth in a stream pouring water from two gold vessels; Gemini (f. 5) two naked youths joined together in the middle; Virgo (f. 8), a girl between two sheaves of corn; Libra (f. 9) a girl with scales; and Sagittarius (f. 11) an archer half-man half-lion. The miniature before the Gospel-sequences (f. 13) has been torn out, but the rest remain. They are painted by a good, but not first-rate, artist of the Paris school and are enclosed within full borders. The subjects are:—

1. f. 22. Matins. The Annunciation In silver diamond-pane windows, the Virgin kneels on an apse with blue starred vaulted roof and on *l.* before a faldstool with an open book in



her hand. Gabriel in a red cope, with wand and scroll 'Aue gracia plena', kneels before her on *r*. In centre the Holy Dove descends on rays from a bust of the Father seen in a round window on *r*. above. A lily in a gold vase upon a table on extreme *l*.

2. f. 44. Lauds. The Visitation. The Virgin, with long yellow hair, on *l*., grasps with her left hand Elizabeth's elbow. Joseph or Zacharias stands slightly in the rear between them. Landscape background, with city in distance.

3. f. 55 *b*. Prime. The Nativity. On *l*., under a thatched shed with open sides hung with arras, the Virgin kneels with uplifted hands gazing at the Infant in a wattled manger on the ground. Joseph, with stick, kneels on *r*., and the heads of the ox and ass appear over the edge of the manger. Landscape background.

4. f. 61 *b*. Tierce. The Angel and Shepherds. On *l* three shepherds, with spoon-shaped crooks, gaze upwards at an angel, half-length, with scroll 'Gloria—Deo'. On *r*. sheep and a dog with spiked collar in a fold. Landscape background, with river and a city in distance.

5. f. 66. Sext. The Adoration of the Magi. On a couch on *l*., under a shed as in no. 3, the Virgin is seated with the Infant on her knees. One Magus kneeling, with his crown on the ground, offers a cup full of gold coins; the other two, crowned, stand behind. Joseph sits on extreme *l*., leaning on a staff. The star is in the sky.

6. f. 70. None. The Presentation. In an apse with blue vaulted roof and silver windows the Virgin stands on *r*. holding the naked Infant, with a maid behind her carrying a taper and basket of doves. Under a canopy on *l*., Simeon, with a high conical mitre and cope, stands before a draped altar holding out a gold cloth.

7. f. 74. Vespers. The Flight into Egypt. The Virgin with the swathed Infant rides to *r*. Joseph, with staff and bundle, walks at the head of the ass. Landscape background, with city in distance.

8. f. 81. Compline. The Coronation of

the Virgin. She kneels on *l*., with a chair behind her. Two angels, leaning over a red curtain, hold a crown over her head. Before her the Son sits under a canopy on *r*. with hand raised in benediction. He wears a red and gold tiara and blue cope, and an orb rests on his knee.

9. f. 87. Penitential Psalms. David kneels to *r*. in a walled garden with arched entrance. His harp lies on the ground and he gazes up at the Deity, half-length, in a red glory surrounded by gold cherubs.

10. f. 102 *b*. Hours of the H. Cross. The Crucifixion. The Virgin and another nimbed woman on *l*.; St. John, with book, on *r*. Background, lower part red, blue, and gold chequers; upper part blue sky, with sun, moon, and stars.

11. f. 106. Hours of the H. Spirit. Pentecost. In a room with blue roof and silver windows the Virgin seated, with uplifted hands, looks down at an open book on her knees. The Apostles kneel on *r*. and *l*., and the Holy Dove, with wavy rays issuing from it, hovers above.

12. f. 109 *b*. Office of the Dead. In a church with blue roof and silver windows a bier before the altar with two lighted candles on either side. On *l* three coped clerks at a lectern, on *r*. two mourners in black hooded cloaks. On the pall, and also on a shield in the border supported by an angel, are the Poupaincourt arms as described above.

13. f. 157 *b*. 'Stabat Mater.' The Crucifixion, with the two thieves. On *l* the Virgin swooning, supported by St. John and two nimbed women, Stephaton offering Christ the sponge, Longinus with the spear, and another man pointing. On *r*. four Jews arguing, and in front two kneeling figures, viz. a man in a blue tunic and long pink robe slit up the sides with ermine tippet and lining, and a lady with a high head-dress, a short close-fitting blue jacket trimmed with ermine, and a skirt displaying the arms already described. See pl. XLVII, a.

14. f. 161. 'Mater misericordie.' A small miniature-initial: the Virgin suckling the Infant.

Modern binding of brown morocco with Grolier-pattern tooling and inlay in red and black; covers lined with red morocco tooled with flowers, and fly-leaves covered with crimson watered silk. Silver clasps with black enamel, a garnet set in the centre of each. Gilt edges.

Purchased from J. and J. Leighton, 1906. Formerly in the collection of Mr. H. Yates Thompson (see above), and purchased by him from Sig<sup>r</sup> Bottini at San Remo, Dec. 1896. In a sale of some of his MSS. at Sotheby's, May 14, 1902, lot 18, with plate of the Crucifixion. A press-mark E. 9 on f. ii. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 211).



BOOK OF HOURS, of the use of Rome. Contents: (1) Kalendar. f. 1;—(2) Hours of the Holy Cross. f. 13;—(3) Hours of the Holy Spirit. f. 17;—(4) Sequences of the Gospels. f. 20;—(5) Hours of the Virgin. f. 26;—(6) Penitential Psalms and Litany. Wanting the first leaf. f. 114;—(7) Office of the Dead. f. 141;—(8) 'Missa sancti Spiritus'. f. 199*b*;—(9) 'Oratio S. Thome' [de Aquino], beg. 'Concede mihi quaeso'. f. 205;—(10) Memoriae of SS. Laurence, Peter, Fabian and Sebastian, Jerome, Mary Magdalen, Katharine, and Barbara. ff. 207*b*–211*b*;—(11) 'Oratio ad Deum pro pace'. Added in a later hand. f. 212.

The Kalendar includes:—

Feb. 4. Gilberti.  
 „ 10. Guillermi.  
 Mar. 8. Thome conf. de Aquino.  
 „ 17. Transl. S. Anthonii.  
 Apr. 29. Petri mart. ord. pred.  
 May 15. Poncii mart.  
 June 6. Claudi ep.  
 „ 8. Medardi ep.  
 „ 22. Pauli[ni] ep. et conf.

Aug. 5. Dominici conf.  
 „ 25. Ludovici regis (red).  
 Oct. 4. Francisci conf.  
 „ 9. Dyonisii mart. (red).  
 „ 31. Quintini mart.  
 Nov. 10. Triphoni.  
 „ 15. Macuti ep.  
 „ 19. Elyzabeth.

The Litany includes Louis of Toulouse, Francis, Dominic, and Thomas Aquinas, and Clare and Elizabeth.

Vellum; ff. 212.  $4\frac{1}{4}$  in.  $\times$  3 in. 14 lines in a page, with wide margins. XV cent. (middle). French (Paris?). Collation, 1<sup>12</sup>, 2<sup>8</sup> (wants 5), 3<sup>6</sup>, 4<sup>8</sup>–14<sup>8</sup>, 15<sup>8</sup> (wants 1), 16<sup>8</sup>, 17<sup>8</sup>, 18<sup>4</sup>, 19<sup>8</sup>–27<sup>8</sup>. A small liturgical hand; initials in gold on blue and pink panels and line-endings of the same character. Large initials of ivy-leaf design on gold, with borders on three sides of the page composed of flowers, fruit, foliage, and scrolls, with birds, &c., painted on the plain vellum surface. Three pages have full borders with fairly well executed miniatures, viz. :—

1. f. 13. Hours of the H. Cross. The Crucifixion. On *l.* the Virgin swooning, supported by St. John, and Longinus, blind, piercing Christ's side. On *r.* the centurion with scroll 'Vere filius Dei erat iste', and two soldiers. Above, in a glory, the Deity, half-length, and two angels. Jerusalem in background.

2. f. 26. Hours of the Virgin. The Virgin, crowned, seated with the Child under a canopy

with glazed back. On *l.* an angel offers the Child a basket; on *r.* another plays a mandolin and a third worships.

The Paternoster is written within a shield ( $\frac{5}{12}$  in.) in the lower border with initials D. M. and date 1599.

3. f. 141. Office of the Dead. A bier with blue pall before the altar of a chapel, with six Dominicans seated round it chanting and others in the background. See pl. XLVIII, a.

Binding of brown calf with tooled back (French, 18th cent.). Gilt gauffered edges.

Purchased from Robson and Co., 1902. A description (no. 234) from a bookseller's catalogue is pasted to the fly-leaf. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 210).



BOOK OF HOURS, of the use of Rouen. Contents: (1) Kalendar. f. 1;—(2) The prayer 'Obsecro te', followed (f. 17*b*) by 'Salve regina'. f. 13;—(3) Hours of the Virgin. f. 20;—(4) Penitential Psalms and Litany. f. 84;—(5) Hours of the Holy Cross. Imperfect at the beginning. f. 108;—(6) Hours of the Holy Spirit. f. 113;—(7) Sequences of the Gospels. End of Luke and beg. of Matthew missing. f. 119;—(8) Memoria of St. John Baptist. f. 128;—(9) Prayer at Mass, beg. 'Omnip. et misericors deus, ecce accedo', and other prayers. f. 129;—(10) Office of the Dead. f. 136;—(11) The prayer 'O intermerata'. f. 178*b*.

The Memoriae in Lauds of the Virgin (f. 48) are for SS. Katharine, Nicholas, Dominic, Peter Martyr, Thomas Aquinas, Vincent [Ferrier, can. 1455], and Katharine [of Siena, can. 1461].

The Kalendar is in French, in red, blue, and gold. Entries in gold include:—

Mar. 7. Thomas d'Aquin.	Aug. 5. Dominique.
Apr. 5. Vincent conf.	" 6. St. Sauueur.
May 3. Ste. Croix.	Sept. 14. Ste. Croix.
June 19. Geruais.	Oct. 9. Denis.
" 25. Eloy.	" 23. Romaing.
July 3. Martial.	Nov. 11. Martin.
" 4. Martin.	Dec. 29. Thomas.

The entries are very carelessly made, but some of those in gold mark the Kalendar as Dominican, and this is also the case with the Memoriae and Litany. 'Romaing' (Romanus) was Archbishop of Rouen, and an abbey there was dedicated to St. Gervais.

Vellum; ff. 183.  $3\frac{3}{4}$  in.  $\times$   $2\frac{3}{4}$  in. 13 lines in a page, with wide margins. XV cent. (after 1461). France (Rouen). Collation, 1<sup>8</sup>, 2<sup>4</sup>, 3<sup>8</sup>, 4<sup>6</sup>, 5<sup>10</sup>, 6<sup>6</sup>, 7<sup>8</sup> (wants 1), 8<sup>8</sup> (wants 3), 9<sup>6</sup>, 10<sup>8</sup>, 11<sup>10</sup>, 12<sup>6</sup>, 13<sup>10</sup>, 14<sup>6</sup>, 15<sup>10</sup> (wants 2), 16<sup>8</sup> (wants 6, 7), 17<sup>6</sup>, 18<sup>8</sup>–24<sup>8</sup>. Sixteen delicately executed miniatures (two others are missing), within borders of natural and conventional foliage and flowers, with occasional birds, butterflies, &c., painted on a ground of plain vellum or flat gold. The gold, except in two cases (ff. 20, 84), where it extends over the whole surface, is in lozenges, medallions, and other designs. In the Kalendar and on other pages on which a psalm or prayer begins there is a band of similar, but less elaborate, decoration in the outer margin or sometimes on three sides. The subjects of the miniatures are:—

1. f. 13. 'Obsecro te.' Pietà. The dead Christ on the Virgin's knees. St. John on *l.* supports his head; Mary Magdalene on *r.* (with unguent-pot on the ground) holds a hand. Two angels above. In background the Cross and a starry sky.

2. f. 20. Matins of the Virgin. The Annunciation. The Virgin on *l.* kneels before a faldstool, on which is a book, under a Gothic canopy. Gabriel on *r.*, in a cope, holds a scroll 'Ave gracia plena', &c. Above, the Holy Dove with rays. In foreground a lily in a pot.

3. f. 33*b*. Lauds. The Visitation. The Virgin on *l.*, with an angel behind her, Elizabeth on *r.*, both with outstretched arms. Landscape, with water and towers.

4. f. 53. Prime. The Nativity. The Virgin on *l.*, Joseph on *r.*, kneeling, the Child on the ground between them. In background an angel kneeling, the open stable, and the ox and ass, with two men beyond.

The miniature for Tierce is missing after f. 60.

5. f. 65*b*. Sext. The Adoration of the



Magi. The Virgin and Child on *r.* under a wooden porch. One Magus kneels and offers a cup of gold coins, with which the Child is playing. Three others, holding covered gold cups, stand behind. Landscape, with star in the sky.

6. f. 70. None. The Presentation. The Virgin in centre, kneeling, holds out the Child to Simeon on *l.* behind an altar. Behind the Virgin stands a maid with a taper and doves. Another woman and Joseph in background.

7. f. 74. Vespers. The Flight into Egypt. Joseph, who has a bundle over his shoulder, leads the ass to *r.* In background a soldier seizes a man reaping by the arm (in allusion to the miracle illustrated in MS. 121, min. no. 15). A city in distance.

8. f. 78. Compline. The Coronation of the Virgin. On a wide throne with two carved canopies Christ on *r.*, crowned, with orb and cross, the Virgin on *l.* with joined hands. Above, an angel, who sets a crown on the Virgin's head, and two others playing a harp and a mandolin. See pl. XLVIII, b.

9. f. 84. Penitential Psalms. David kneels to *l.* beside his vacated throne. His crown lies on the ground and his harp on a faldstool before him. Above, an angel with sword, and the Deity, half-length, with orb.

10. f. 113. Hours of the H. Spirit. Pente-

cost. The Virgin seated in centre, the Apostles (14 in all) grouped round her, Peter and another in foreground.

11. f. 119. St. Luke seated under a canopy writing on a scroll, which hangs over a columnar desk in front of him. His ox lies beside him.

The miniature of St. Matthew is missing after f. 120.

12. f. 123. St. Mark seated in a canopied chair on *l.*, looking round upward with raised pen. A sheet of vellum lies on a columnar desk before him. On *r.* his lion and an open window, on the sill of which is a book.

13. f. 125. St. John seated in Patmos writing on a scroll. On *r.* his eagle; on *l.* a devil, who is drawing away his ink-pot on the ground with a hook.

14. f. 128. St. John the Baptist, holding a lamb. Rocky landscape, with water.

15. f. 136. Vigils of the Dead. A corpse lying on a sheet on the ground. On a seat on the farther side a Dominican, Cistercian (?), Benedictine, and Franciscan, each with a book on his knees. Above, St. Michael and a devil struggle for a soul, which the former has transfixed with the shaft of a long cross.

15. f. 178 *b.* 'O intemerata.' The Virgin and Child in a canopied chair on *l.* in a church. A man in black (owner of the MS.) kneels before them on *r.*

Modern binding of green morocco with inlaid Grolier-design in red and blue; lining of red morocco with scale-pattern tooling, and fly-leaves covered with red watered silk. Incised silver clasps.

Purchased privately. At the end in a 16th cent. hand 'Hic liber est Caroli Agasse'. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 212).

BOOK OF HOURS, of the use of Paris. Contents: (1) Kalendar. f. 1;—(2) Sequences of the Gospels. f. 13;—(3) 'Sensuit oroison deuote a nostre dame': the prayer 'Obsecro te'. f. 22;—(4) The prayer 'O intemerata'. f. 27 *b*;—(5) Hours of the Virgin. f. 33;—(6) Penitential Psalms and Litany. f. 125;—(7) 'Les heures de la crois'. f. 149;—(8) 'Les heures du saint esperit'. f. 157 *b*;—(9) 'Vigiles des trespassez': Office of the Dead. f. 165;—(10) 'Les .xv. ioyes nostre dame'. f. 227;—(11) 'Les .vii. requestes'. f. 234 *b*. The Kalendar and the last two articles are in French.

The entries in the Kalendar are in red and blue alternately, except those in gold, which include SS. Geneviève, Louis, Leu and Gilles, Denis, and Marcel. Prayers for 'nostre congregacionis fratres et sorores parentes amicos et bene-



factores nostros' (ff. 148, 174, 226) point to a connexion with some unnamed religious house.

Vellum; ff. 240 (last blank).  $7\frac{7}{8}$  in.  $\times$   $5\frac{3}{4}$  in. 13 lines in a page, with wide margins. XV cent. (*circ.* 1470-1480). French. Collation, 1<sup>6</sup>, 2<sup>6</sup>, 3<sup>8</sup>, 4<sup>8</sup>, 5<sup>4</sup>, 6<sup>8</sup>-16<sup>8</sup>, 17<sup>4</sup>, 18<sup>8</sup>-31<sup>8</sup>, 32<sup>4</sup>. In binding ff. 100, 101 have been transposed. Verse-initials in burnished gold on pink and blue grounds relieved with white. Larger initials, two to four lines deep, in colour on gold, filled in with ivy-sprigs in red and blue. Twenty pages have miniatures enclosed within full borders of brightly coloured natural and conventional flowers and foliage with light spiral sprigs of gold ivy-leaves, &c. The outer margin of all other pages has a broad band of similar decoration, the designs on *recto* and *verso* being the same. The miniatures are good examples of late 15th cent. French art of the Tours school, the style resembling that of the artist known as the 'pictor egregius Franciscus'. They have been attributed by Comte Paul Durrieu, but on mistaken grounds, to a certain Jacques de Besançon, *circ.* 1475-1485 (*Un Grand Enlumineur parisien, au xv<sup>e</sup> siècle*, Paris, 1892). The subjects are:—

1. f. 13. Gospel sequences. St. John, full-face, seated on Patmos, writes on a long scroll across his knees 'In principio', &c. On *l.* his eagle with ink-pot and pen-case. Behind him an abrupt rock and a tree, and in distance across the water a walled city.

2. f. 15. St. Luke, full-face, seated in a massive chair with high carved back under a canopy, writes on a scroll hanging over a desk on the arms of the chair and kept in place by weights. On *l.* a glazed window, and table with books. On *r.* a winged ox and a wall with book-shelves.

3. f. 17 *b.* St. Matthew seated on *r.*, with foot on a wooden stool, writes 'In illo tempore', &c., on a scroll across his knees. An angel with ink-pot and pen-case kneels on *l.* Behind them a book-stand in three tiers, and in background windows and an open door.

4. f. 20. St. Mark, with black cap, seated on *l.* under a canopy writes in a book on a desk supported on a screw working in a drum-shaped base. On *r.* a winged lion, and behind it a book-stand as in no. 3, with a hanging lamp at top. On the floor a clasped book. In background a row of windows over carved stonework.

5. f. 22. Prayer 'Obsecro te'. The Virgin,  $\frac{3}{4}$  length, in pale mauve, suckling the Child, who is in green. She stands behind a crescent in front of a brocaded curtain and canopy with blue background of angels; the whole surrounded by wavy rays of gold on a red and yellow ground.

6. f. 27 *b.* Prayer 'O intemerata'. The Virgin, seated on the floor on *l.*, holds out her hands to the Child, who walks towards her, supported by an angel. In background a large bed and high-backed chair, and on *l.* an open window with fine view.

7. f. 33. Matins of the Virgin. The Annunciation. The Virgin on *l.*, kneeling at a desk with book, turns towards Gabriel, who kneels

on *r.* with scroll 'Ave—tecum'. The Dove descends on rays from the Father, who appears above a richly decorated roof on *r.*, holding an orb. In background a canopied bed.

8. f. 65 *b.* Lauds. The Visitation. The Virgin, attended by a maid with high-crowned hat, on *l.*, raises Elizabeth, who kneels to her on *r.* In background a wooded hill, city-gate, and landscape.

9. f. 81. Prime. The Nativity. The Virgin, kneeling on *l.* under a thatched projecting roof, adores the Child, who lies naked on the edge of her robe, with rays descending. Joseph with lantern kneels on *r.* Heads of the ox and ass behind the Virgin, and in the corner on *r.* a three-legged stool, on which are a jug, saucer, and cake (?).

10. f. 89. Tierce. The Angel and Shepherds. Two angels in a cloud with scroll 'Puer natus est uates et filius dei'. One shepherd on *l.* looks up, another on *r.* falls backward. Sheep and a dog on *r.*, and a bagpipe on the ground in the corner. In background trees, hills, and a walled city.

11. f. 95. Sext. The Adoration of the Magi. The Virgin sits under a thatched roof on *l.*, with the Child in her lap. He lays a hand on the forehead of one of the Magi, who kneels on *r.*, holding an oblong casket. The other two stand behind, one showing his back. Landscape background, and the star above. See pl. XLVII, b.

12. f. 100. None. The Presentation. Simeon, with tall mitre, standing behind a draped round altar, supports the Child. The Virgin and Anna, nimbed, on *r.*; Joseph, pointing to the Child, and another man on *l.* In an apse-like building with tracery in the windows.

13. f. 107. Vespers. The Flight into Egypt. Joseph leads the ass to *r.* A maid follows with a basket of eggs on her head. A city in background with towers and tall slender spires.



14. f. 116<sup>b</sup>. Compline. The Coronation of the Virgin. She kneels on *l.* before the Father, with tiara, seated on *r.* under a canopy, his right hand raised in blessing, in the left an orb. One angel, kneeling, holds her skirt, another supports her train. In background a long bench with high carved back, above which is a crowd of red angels, one of whom holds a crown over her head.

15. f. 125. Penitential Psalms. David kneels to *r.*, with his harp leaning against a low wall behind him, on the threshold of a building open in front showing a table within, on which is a book on a stand under a canopy. Above, in the sky, the Deity, with tiara, holding an orb. Landscape with castle on a hill and river below.

16. f. 149. Hours of the Cross. The Crucifixion. On *l.* the Virgin swooning, St. John, and three nimbed women. On *r.* the centurion, with high-crowned hat turned up with fur, holding a roll; behind him soldiers in armour. Above the Cross, the sun and moon; at its foot, a skull and bone.

17. f. 157<sup>b</sup>. Hours of the Holy Spirit. Pentecost. The Virgin and Apostles kneel in

an apse, in which are a desk and lectern. The Dove hovers above, and wavy flames descend from it upon them.

18. f. 165. Vigils of the Dead. A room with plaited matting over the floor. A half-shrouded corpse lies in the foreground. Behind it Death on *l.* grasps the arm of a lady (bride) in centre and drives a spear at a young man (bridegroom) with her, who stumbles backward. In background, on *l.* a bed with green coverlet and hangings; on *r.* a group of men with one woman, and in a gallery above two musicians with flageolet and lute.

19. f. 227. Fifteen Joys. The Virgin holding the Child sits under a tent-like canopy. An angel on *l.* plays a long flageolet; another on *r.*, kneeling, offers a boat-shaped lute to the Child, who fingers the strings.

20. f. 234<sup>b</sup>. Seven Requests. The Father and Son seated, *r.* and *l.*, on a throne with high carved back, with the Dove hovering between them. The Father wears a tiara and holds an orb; his robe covers the knees of both, on which rests a large open book. Behind the throne red seraphs on a blue ground.

Binding of olive morocco (French, late 16th cent.). On the upper cover an oval gilt stamp (2½ in. × 1½ in.) of the Crucifixion with the Virgin and St. John, and on the lower cover a similar stamp of the Annunciation. On the back a small gilt crucifix (¾ in.). Finely chased silver clasps and corner-pieces.

Purchased from B. Quaritch, 1905. Formerly belonged to the Marquis de Valero de Uzzia and to Mr. H. Yates Thompson, who purchased it from Morgand, bookseller, of Paris, 1886, and sold it at Sotheby's, Mar. 30, 1903, lot 22. Described in the *Catalogue of Fifty MSS.* from his Collection, 1898, no. 16, p. 78, by Dr. M. R. James. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 214).

BOOK OF HOURS, with illumination of the school of Tours. Contents: (1) Kalendar. f. 1;—(2) Sequences of the Gospels. f. 13;—(3) Hours of the Holy Cross. f. 21;—(4) Hours of the Holy Spirit. f. 30;—(5) 'Oracio deuota ad Virg. Mariam': the prayer 'Obsecro te'. f. 35<sup>b</sup>;—(6) Memoriae of the Trinity, the Virgin, and numerous saints (see below, miniatures, nos. 37–120). f. 37. The Hours of the Virgin and probably the Penitential Psalms and Litany have been detached.

The Kalendar, which is in blue, red, and gold, is of no importance, and the only feast worth noting is that of St. Licerius, or Lizier, Bishop of Couserans in Languedoc, on Aug. 27.

The letters E. E. connected by a knotted cord appear in the borders throughout. This device was used by Étienne Chevalier, Treasurer of France, under



Charles VII and Louis XI, and occurs frequently in the famous Book of Hours executed for him by Jean Fouquet, remains of which are now at Chantilly. It is also found in Brit. Mus. Add. MS. 16997. He died, however, in 1474 and the present volume appears to be later. Unless the letters are merely imitative and meaningless, which is quite possible, they must therefore refer to some other original owner.

Vellum; ff. 126. 5 in.  $\times$  3 $\frac{3}{4}$  in. 14 lines in a page. Late XV cent. (*circ.* 1480). French (Tours). Collation, 1<sup>12</sup>, 2<sup>8</sup>-15<sup>8</sup>, 16<sup>2</sup>; with catchwords at right angles to the text. Art. 5 is in a much smaller hand than the rest, with 30 lines in a page. Initials of psalms, prayers, &c., are two lines deep, in blue on a red ground or the reverse, both the letter and the square ground being decorated with scroll-work, one in gold and the other in silver. The small initials are in gold or silver on blue or red, similarly decorated. Each page has a full border of foliage, flowers, and fruit on a plain ground except on the pages with miniatures, where the ground is flat gold. In addition to the E.E., birds and animals (especially weasels) and less often human figures, grotesques, and dragons are introduced. The miniatures are by artists of the Tours school. The full number is one hundred and twenty, of which twenty-four, of small size ( $\frac{7}{8}$  in.  $\times$  1 $\frac{5}{8}$  in.), are in the Kalendar; the rest mostly illustrate the Memoriae. The Kalendar series are uniformly good, but the rest vary in quality. The majority, however, are excellent examples of the school, and the unusually large number of saints depicted include several who rarely occur in manuscripts and are of special interest in iconography. In the backgrounds the same river and city constantly appear and probably represent the Loire and Tours. The subjects are:—

1, 2. ff. 1, 1 *b*. Jan. (a) Man sits at table, drinking from a glass. (b) Man with loin-cloth stands in a river up to the knees and pours water from two pots (Aquarius).

3, 4. ff. 2, 2 *b*. Feb. (a) Man sits on *r*. warming his toes at a fire, in front of which are two fire-dogs. (b) Two silvery fishes swimming in front of a rock of curious abrupt shape which frequently reappears throughout the MS. (Pisces).

5, 6. ff. 3, 3 *b*. Mar. (a) Man, warmly clad, prunes vines. (b) Hornless ram on grass in front of a rock as in no. 4 (Aries).

7, 8. ff. 4, 4 *b*. Apr. (a) Youth walks arm in arm with a high-waisted lady, wearing a lofty peaked head-dress with long pendent veil. This and no. 9 are charming little pictures. (b) Golden bull, with rocks as in nos. 4, 6 (Taurus).

9, 10. ff. 5, 5 *b*. May. (a) Youth rides on a white horse to *l*, with a lady on a pillion behind him. (b) Two boys, wearing only black knee-breeches, are about to wrestle (Gemini).

11, 12. ff. 6, 6 *b*. June. (a) Man mows hay in a meadow. (b) Large crab in a meadow, with a river and city in the background (Cancer).

13, 14. ff. 7, 7 *b*. July. (a) Man, clad in white, reaps golden corn. (b) Golden lion with forked tail in a meadow, with river, &c., as in no. 12 (Leo).

15, 16. ff. 8, 8 *b*. Aug. (a) Man, in white with bare legs and feet, threshes corn. (b) Girl in a cloth-of-gold dress stands in a garden holding a flower (Virgo).

17, 18. ff. 9, 9 *b*. Sept. (a) Man, with legs

bare, stands in a large tub treading grapes. (b) A hand issuing from the *l*. upper corner holds a pair of scales (Libra).

19, 20. ff. 10, 10 *b*. Oct. (a) Man sows corn in furrows; behind him two oxen ploughing. (b) A curious black creature, with meadow, rocks, river, and city in background (Scorpio).

21, 22. ff. 11, 11 *b*. Nov. (a) Man beats oaks for acorns, which a large herd of swine are eating. (b) Monster, half-man half-lion, shooting an arrow (Sagittarius).

23, 24. ff. 12, 12 *b*. Dec. (a) Man kneels on a pig and cuts its throat. Buildings in background. (b) Capricornus; with river and city in background.

25. f. 13. Gospel Sequences. St. John. He sits in Patmos writing on a scroll, with his eagle before him. Good background, with water, hills, cities, and castles.

In border, an ape on a boar and a putto on a monster tilting, an ass-headed grotesque blowing a trumpet, &c.

26. f. 15. St. Luke. He sits before a table writing, in a room with marble pillars and gilded frieze. On the table two books, and beyond it the winged ox.

27. f. 17. St. Matthew. He sits mending a pen, with a blank scroll across his knees. His angel stands before him holding an inkstand. In a chapel with marble pillars, vaulted roof, and glazed windows.

In border, a putto riding on a sleuth-hound and playing a bagpipe.

28. f. 19 *b*. St. Mark. He sits, full-face, writing on a scroll which hangs over a board in



front of him. On *l.* his lion. In background, a colonnade, with landscape beyond.

29. f. 21. Hours of the Cross. The Betrayal. Christ stands in centre with right hand on the ear of Malchus crouching on *l.* in front of Peter, who is sheathing his sword. Judas, with the bag in his hand, kisses our Lord on the right cheek, and armoured soldiers on *r.* and *l.* seize him by the cloak. Other soldiers with lances and a flaming cresset crowd into the garden through a gate in the palisading. This is a fine composition and appears to have been copied, though with the sides reversed, from a miniature of Jean Fouquet in his Hours now at Chantilly.

30. f. 23. Prime. Christ before Pilate. On *l.* Pilate, wearing a conical turban, sits on a dais and washes his hands in a basin held by a page. His wife stands on his left. Christ, with the Crown of Thorns and with hands bound, stands on *r.*, held by two soldiers in armour; others are behind, together with an old Jew wearing a horned cap.

31. f. 24. Tierce. Christ bearing the Cross. He walks to *r.*, stooping under the weight. A man in front holds a rope tied round his waist and lays a hand on his shoulder, and soldiers in armour, one with a club, urge him on behind. The Virgin and two other women follow. In background, a fine gateway with statues in niches, and the city-wall with buildings rising above it.

32. f. 25. Sext. Christ nailed to the Cross. He lies extended on the Cross and three soldiers drive in the nails. Behind are the two thieves, stripped to their shirts, with hands bound behind them. One stands at the foot of his cross, the other is being dragged backwards up a ladder. In background a dense mass of troops with lances, and in the foreground the seamless coat. This picture and the next are also strongly suggestive of Jean Fouquet.

In border, an elephant with a castle on its back.

33. f. 26. None. The Crucifixion. On *l.* the Virgin swooning, supported by St. John, and three women. On *r.* the grey-bearded centurion, with folded arms, gazing upwards, and two soldiers with lances. In background on *r.* and *l.* the two thieves with their legs broken, and troops as in no. 32.

In border, a greyhound chasing a hare.

34. f. 27. Vespers. The Deposition. Nicodemus and Joseph of Arimathaea on ladders, one supporting the body of Christ, the other holding his left arm. On *r.* the Virgin with two other women and St. John. On *l.* Mary Magdalene kneeling embraces the Cross. In background, Jerusalem.

In border, two nude figures mounted on a bear and a lion.

35. f. 28. Compline. The Entombment. The Virgin, supported by St. John, lays Christ in a carved and gilded tomb within a palatial chamber with high arched entrance. Nicodemus and Joseph of Arimathaea assist at the head and feet. A woman with unguents stands on either side of the Virgin, and Mary Magdalene kneels in the foreground, holding our Lord's hand.

In border, a nude boy kneeling and another seated on a black beast.

36. f. 30. Hours of the Holy Spirit. Pentecost. The Virgin sits on *r.* The Apostles kneel round her and a crowd stands in the outer chamber. The Holy Dove is descending, and flames float in the air.

37. f. 37. Memoriae. The Trinity. The Father, with triple crown, sits on *r.*, his right hand raised in benediction, in the left an orb with cross. The Son, crowned with thorns, sits on *l.*, showing the Wounds. The Holy Dove, on a blue disk with gold rays, hovers between them. Both Father and Son are in white robes, and the seat is covered with cloth of gold.

38. f. 38. The Virgin. She sits, crowned, with the Child on her knees, on a chair, between two angels in gold, one with a harp, the other with a long stringed instrument played with two plectra. Above are two angels adoring, and below three others, in white, two with hand-organ and psaltery and the third, in centre, adoring.

39. f. 39<sup>b</sup>. Nativity of the Virgin. St. Anne lies propped up in bed to *l.*, with an open book on a cushion before her. Three women stand round the bed, and a fourth in the foreground is bathing the infant.

40. f. 41. Conception of the Virgin. Joachim and St. Anne embrace at the Golden Gate of the Temple.

41. f. 42. Purification of the Virgin. She kneels on *r.* before an altar, over which Simeon, with mitre and nimbus, holds the Child. On *l.* Joseph, on *r.* a priest and a maid with a basket of doves.

42. f. 43. The Annunciation. In a Gothic alcove the Virgin kneels at a prie-dieu to *l.*, with head turned towards Gabriel, who kneels on *r.* Above, the Holy Dove in a rayed glory.

43. f. 44. The Visitation. The Virgin stands on *r.*, with hand on the shoulder of Elizabeth, who kneels on one knee on *l.* In background, rocks, a river, and a city beyond.

In border, a man playing a bagpipe and another dancing.

44. f. 45. Assumption of the Virgin. She is ascending, supported by an angel on either side. Three others are beneath her feet, and two above set a crown on her head. The



Deity, half-length, with crown, but no nimbus, appears in an opening in the sky.

45. f. 46. The Holy Cross. St. Helena and the Emperor Constantine kneel beside the Cross. A man holds it over an open grave, from which a corpse restored to life by its virtue is rising (cf. *Legenda Aurea*, p. 309). A group of people in the background.

46. f. 47. St. Michael. He is in full armour, but without a helmet, and is trampling on the devil. His right arm is raised to strike with the sword, and with his left hand he holds the devil by a horn. In background, water, rocks, and a fine château.

47. f. 48. All Angels. A group of ten angels, in two rows of five, and four others above.

48. f. 49. St. John Baptist. He lies headless in the foreground. The executioner on l., with dripping sword, places the head in a dish held by Herodias's daughter on l. Two men and two women stand behind.

49. f. 50. St. Peter. He sits reading a book in his left hand and holding in the right a huge key. Background, a fine entrance hall or porch, gilded, with statues in niches. A garden, &c., seen beyond.

50. f. 51. St. Paul. He stands with a book in his left hand reading; in his right hand is a sword, the point resting on the floor. Gothic arches with statues in background.

51. f. 52. St. Andrew. He is on a saltire cross, and two men are binding his legs. An old man, with white turban, on l. points to him, and other figures are in the background.

52. f. 53. St. James the Greater. He stands in a meadow, with pilgrim's staff and wallet, and a wide straw hat hanging at the back of his neck. In background, rocks, a river, and a fine city beyond.

53. f. 54. St. John. He stands holding a cup of poison, with the two dead malefactors lying at his feet (cf. *Leg. Aur.*, p. 59). Aristodemus and a crowd of others are in the background.

54. f. 55. SS. Philip and James. The former holds a tall slender cross, the latter a fuller's club. In background, a city with hills and castles beyond.

55. f. 56. St. Bartholomew. He lies on a trestle-table and two men are flaying him. A king and a crowd of people look on.

56. f. 57. St. Matthew. He stands behind a counter covered with a green cloth, on which lie rouleaux of coins, &c. Christ, followed by St. Peter and another disciple, enters from r. and addresses him with right hand raised. The background is the richly decorated and gilded front of a house.

57. f. 58. SS. Simon and Jude. The former holds a narrow tapering saw, the latter an axe or butcher's chopper (an unusual emblem). In background, rocks, a river, &c.

58. f. 59. St. Matthias. He stands in an alcove, with a spear in one hand and a book in the other.

59. f. 60. St. Barnabas. He stands in a low pulpit preaching in a church, the audience seated on the floor or standing round him.

60. f. 61. St. Martial. He stands in an apsidal chapel, vested in pontificals, with pastoral staff and book.

61. f. 62. St. Stephen. He kneels in the foreground and three men are stoning him. Saul stands on r. holding up a sword, and a crowd of men are in the background. Above, the Deity, half-length, with orb and cross.

62. f. 63. St. Laurence. He lies on a grid-iron over a fire. One man turns him over with a pitchfork and two others blow up the fire with bellows. A king, with folded arms, and a crowd in the background.

63. f. 64. St. Vincent. He stands in a church, vested as a deacon, holding a red heart (an unusual emblem) in one hand and a book in the other.

64. f. 65. St. Christopher. He wades up to the knees, holding a pole with both hands across his body. The Child-Christ on his shoulder points to the shore on l. See pl. XLVIII, c.

65. f. 66. St. Sebastian. He is bound naked to a tree on r. His body is pierced with arrows, and three archers on l. shoot at him. A grey-headed king and a crowd in the background. The saint is of mature age and bearded.

66. f. 68. St. Blaise. He is bound to a saltire cross and two men are tearing his flesh with iron rakes. A king and a crowd in the background.

67. f. 69. St. George. He is in black armour and gallops to r. on a white horse, striking with his sword at the dragon, whose neck is pierced by a broken lance. The princess kneels at the edge of a cliff on l. In background, water and a castle on a steep rock.

68. f. 70. St. Denis. He carries his severed head in his two hands. Two angels support him. In background, a castle on a steep rock.

69. f. 71 b. St. Maurice. He is in golden armour, with spear, sword, and shield, and stands in front of his Theban legion.

70. f. 73. St. Peter Martyr. He kneels to r., with a scimitar buried in his skull, and writes on the ground with a bloody finger. His slayer, an old man wearing a turban, stands beside him with folded arms. In background, the familiar rock, river, and city.

71. f. 74. St. Secundinus (of Cordova). A youth wearing golden armour, he kneels on the grass, with helmet, lance, and shield beside him. A man with scimitar raised is about to behead him. A king and a crowd in the background.

72. f. 75. St. Adrian. He wears silver



armour and stands on a lion. In his right hand he holds a sword, in the left a small anvil, on which is a hammer. In background, a meadow, river, and city.

73. f. 76. St. Clement. He wears a papal tiara and a blue stole crossed over his body, and sits on a rock reading from a book on his knees. An anchor, his emblem, lies beside him. In background, a fine church rising out of water.

74. f. 77. St. Lazarus. Christ, with SS. Peter, James, and John, stands on *r.* with uplifted hand. Lazarus rises from his grave on *l.* and a man unbinds his hands. Martha, Mary, and others stand behind. Background, a church with pillars on which are niches with statues.

75. f. 78. St. Thomas of Canterbury. He kneels to *r.* before an altar, on which are a chalice and book. A man (not in armour) on *l.* strikes him on the head with a sword, and three others stand behind. The altar has a carved reredos, and a priest kneels on its south side.

76. f. 79. St. Saturninus. He is bound naked to the horns of a bull, which a man goads with a club.

77. f. 80. SS. John and Paul. One lies on the ground with his severed head beside him, and the other kneels over him, while an executioner raises his sword to strike. A king and a crowd stand in the background.

78. f. 81. St. Cyprian. He is in golden armour and sits in a fine entrance-hall, holding a lance and resting the other hand on a shield. His helmet lies on the floor.

79. f. 82. The Holy Innocents. Three soldiers and as many struggling women with infants. Landscape background, with a castle on a hill.

80. f. 83. St. Hilary. He kneels on *l.*, vested in pontificals, praying over an infant in a cradle, whom he restores to life (*Leg. Aur.*, p. 98). The child's parents kneel on *r.*, and four clerks stand in the background.

81. f. 84. St. Martin. He is mounted on a white horse and with his sword cuts off half his cloak for a beggar with a wooden leg on *r.* A city (Tours) in the background.

82. f. 85. St. Ursin (Bishop of Bourges). He sits, vested in pontificals, in front of an altar laving his hands. A layman kneeling on *l.* pours the water, a clerk kneeling on *r.* holds the basin, and two other clerks stand behind with cross and pastoral staff.

83. f. 86. St. Fulcran (Bishop of Lodève). He is reading the Gospel held up for him by a kneeling priest. Two others hold his mitre and pastoral staff.

84. f. 87. St. Gatien (Bishop of Tours). He is preaching from a pulpit in the open air. A priest, seated on a stool below, holds up his cross. Women are seated in front and men stand behind them.

85. f. 88. St. Nicholas. He stands on *l.*, with hand raised in benediction, in the other his pastoral staff. On *r.* three nude boys stand up in a tub.

86. f. 89. St. Julian (Bishop of Le Mans). He strikes a rock with his pastoral staff and water flows out. On *r.* two women with buckets, one stooping to get water. Landscape, with water, an isolated rock, and a castle.

87. f. 90. St. Gregory. He sits under an arcade with a book on a reading-desk on each side of him.

88. f. 91. St. Augustine. He kneels in a meadow beside a river, with a book on the ground before him. Above, in an opening in the sky, the Deity, half-length, supported by two angels.

89. f. 92. St. Jerome. He sits in a garden-house, wearing his cardinal's robes and hat, with a book on a reading-desk before him. His lion lies at his feet.

90. f. 93. St. Ambrose. He sits in a study writing in a book on a stand in front of him. On *r.* is a bookcase full of books lying on their sides, with a sloping top on which is an open volume.

91. f. 94. St. Eligius (Eloy, Bishop of Noyon). He is depicted as a youth in a short tunic and close-fitting red hose, hammering a piece of metal-work on an anvil. A boy is working at a table on *r.*, and metal vessels are arranged along the wall in the background.

92. f. 95. St. Dominic. He stands, holding an open book, in a narrow room with large windows opening into a garden.

93. f. 96. St. Thomas Aquinas. Habited in white, with a black skull-cap, he sits at a narrow table, with folded arms on an open book resting on a cushion. Another book closed lies on the table. In the background, on *r.* three Dominicans, on *l.* a carved bookcase with three shelves, on which lie books open and closed. See pl. XLVIII, d.

94. f. 97. St. Vincent (Ferrier). Habited as a Dominican, he preaches in the open air to a kneeling audience and points upward to Christ, who is seated on an arc, showing the Wounds, with the Virgin kneeling on *l.* and St. John on *r.* This miniature is somewhat injured.

95. f. 98. St. Anthony. He kneels to *r.* with his elbows on the ground, and three devils, two with flails, torment him. His pig is behind him, and a chapel on *l.*

96. f. 99. St. Robert (Abbot of La Chaise-Dieu). Habited in black, with mitre and staff, he stands in a room the ceiling of which rests on columns, holding in his left hand an open book.

97. f. 100. St. Benedict. Habited in black, he kneels to *r.* at a prie-dieu supporting a



cushion on which is an open book. In background, a Gothic arch with statues in niches.

98. f. 101. St. Francis. Habited in dark grey, he kneels to *r.* with hands extended and receives the stigmata from a seraph above on *r.* In background, trees, a rock, river, and city.

99. f. 102 *b.* St. Anthony of Padua. Habited in black, he walks to *r.* holding a palm-branch and open book. In background, a conical rock, river, and city beyond.

100. f. 103 *b.* St. Louis (of Toulouse). He sits in an apse with an open colonnade supporting the roof, vested in pontificals, with right hand raised in benediction, in the left a pastoral staff.

101. f. 105. St. Bernardino. Habited in brown, he stands in a meadow holding the rayed monogram IHS and an open book. Three mitres (which he refused) lie on the ground at his feet. The common background of rock, river, and city.

102. f. 106. St. Leonard. He stands on *l.* with a fetter in one hand and a book in the other. Before him kneels an old man with fettered hands and feet, and two other kneeling figures are behind.

103. f. 107. St. Louis, King of France. He sits, crowned, with sceptre, under a blue canopy embroidered with gold fleurs-de-lis. The floor has a carpet of the same pattern.

104. f. 108 *b.* St. Bernard. He wears a white girded tunic, black tippet and scapular, and pink cap, and stands in a grass-plat surrounded by cloisters with a church in the background, holding a pastoral staff. A devil kneels with folded arms on his left.

105. f. 109 *b.* St. Claude (Bishop of Besançon). He stands on *l.*, vested in pontificals, blessing a youth whom he restored to life and who sits up in his grave on *r.* In background, an old man and a woman kneeling, two other men, and a vested clerk.

106. f. 110 *b.* St. Mary Magdalen. She kneels on a cobbled path, with unguent-pot beside her, before the risen Christ, who stands on *r.* holding a spade and showing the Wounds in hands and feet. Background, a lawn enclosed by a trellis and high wall.

107. f. 111 *b.* St. Martha. She carries a holy-water stoup and asperging brush, and leads by a string a dragon which is devouring a man (cf. *Leg. Aur.*, p. 441).

108. f. 113. St. Katharine. She kneels on *r.*, with arms crossed, a palm-branch in her left hand, and a sword, point on the ground, leaning against her body. On *l.* are her wheel and her prostrate tormentors enveloped in flames, which descend from heaven with an angel brandishing a sword on each side. A

queen on *r.* and a crowd in the background.

109. f. 114. St. Barbara. She stands erect, with a cloth round her loins. Her arms are bound with cords held by four men, who are miraculously blinded and strike random blows with birch-rods, leaving her scatheless. In background, a meadow, river, and city.

110. f. 115. St. Margaret. She emerges, holding a small cross in her joined hands, from the side of a dragon.

111. f. 116. St. Cecilia. She stands in a sculptured doorway, with a book in her left hand.

112. f. 117. St. Katharine of Siena. She wears the Dominican habit, with a chaplet round her head, and kneels on a devil, with right foot on his neck, before a crucifix, from which she receives the stigmata on her up-raised hands and bare feet. The scene is an unfurnished room with open door and window, through which a landscape is seen.

113. f. 118 *b.* St. Clare. She wears the Franciscan habit and stands in a chapel with gilded columns and glazed windows, holding a pastoral staff and open book.

114. f. 119 *b.* St. Apollonia. She stands bound, wearing a skirt of gold brocade and a short blue jacket trimmed with ermine. A torturer on *l.* holds her by the arm, another on *r.* draws her teeth with a string. In background, a group of men.

115. f. 120 *b.* St. Juliana. She stands in a room, holding a palm-branch.

116. f. 121 *b.* St. Radegund. She kneels on *r.*, crowned, with a pastoral staff resting against her shoulder, before Christ on *l.*, who points to his own crown. In his right hand he holds a tall ornamental cross.

117. f. 122 *b.* St. Agnes. She kneels on *l.*, with outspread hands, and the prefect's son whom she restored to life (*Leg. Aur.*, p. 115) kneels before her on *r.* Four men behind, two on each side. In background, a meadow, river, and castle beyond.

118. f. 123 *b.* The Eleven Thousand Virgins. Four ships broadside, one behind the other, crowded with women. In front of them a pope praying.

119. f. 125. All Saints. A crowd of saints with St. John Baptist in the foreground, a queen on *r.*, three bishops on *l.* Above, the Deity, half-length, with orb and cross.

120. f. 126. Peace. On *r.* the King of France (whose blue mantle is embroidered with gold fleurs-de-lis) and his heir (?), on *l.* a pope, cardinal, bishop, and clergy, and in background an enormous crowd, all kneeling. Above, in a glory, the Deity, wearing a triple crown, his right hand blessing, in the left an orb with cross.

Modern binding of dark blue morocco, covered with blind tooling.



Purchased from Sotheran and Co., 1907. Book-plate of arms of William Gott, who states on the fly-leaf that he acquired it from W. Pickering, the bookseller. Belonged later to John Gott, Bishop of Truro (1891-1906). In Sotheran's *Bibliotheca Pretiosa*, 1907, lot 295, with plates from nos. 51, 67, 75, 96 above. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 218, pl. 137 from ff. 77<sup>b</sup>, 78).

GOSPEL-LECTIONARY for Sundays and festivals throughout the year, beginning at Advent. At the end (f. 126<sup>b</sup>) are a few later additions beginning with a lection 'In festo S. Patris nostri Augustini et aliorum doctorum'. In the lower border on f. 1 are two shields of arms: on left *az.* an escarbuncle *or* (Buat, of Anjou); on right *or* a tree uprooted *vert*, with a pastoral staff behind the shield. The first coat also appears on a saint in a miniature (no. 14, below).

Vellum; ff. 131 (last two blank). 11 $\frac{7}{8}$  in.  $\times$  8 in. 18 lines in a page. XV cent. (last quarter). French. Collation, 1<sup>8</sup>-11<sup>8</sup>, 12<sup>8</sup> (wants 5), 13<sup>8</sup>-16<sup>8</sup>, 17<sup>4</sup>; with catchwords. Sec. fol. 'discipulis'. A large, rather heavy, liturgical hand, with headings in red. Initials one or two lines deep in dark crimson on blue panels or the reverse, both letter and ground being decorated with scroll-foliage in lighter tones or dead gold. Thirteen pages have full ribbon-borders with dark crimson and dead gold grounds. The latter are in the form of squares, disks, lozenges, chevrons, quatrefoils, &c., or in diagonal bands, on which are natural flowers (roses, pinks, violets, daisies, &c.), wild strawberries, and occasionally small birds, while on the crimson ground there are scrolls of blue and dead gold conventional foliage. On the same pages, and on one other (f. 81) which has no border, there is also a miniature on the left of the initial, varying in height from 1 $\frac{3}{4}$  in. to 4 in. and in width from 2 in. to 3 $\frac{3}{8}$  in., usually with narrow plain gold borders. The style is that of the Tours school, but the execution is not specially good. The subjects are:—

1. f. 1. First Sunday in Advent. The Entry into Jerusalem. Christ rides to *r.*, followed by the disciples, who carry palm-branches. Three men at the city-gate, two of whom lay garments on the ground. Zaccheus and another in trees.

2. f. 8<sup>b</sup>. The Nativity. The Trinity. The Father and Son sit enthroned side by side with an open book on their knees, the Father with hand raised in benediction, the Son holding an orb. The Holy Dove is perched between their shoulders. In background, angels, in red.

3. f. 38<sup>b</sup>. Cena Domini. The Last Supper. A round table; Christ gives the sop to Judas, who holds the bag.

4. f. 41. Easter Day. The Resurrection. Christ, with Resurrection cross, stands in front of the tomb. On *r.* and *l.* two soldiers fall headlong; a third behind the tomb on *r.* The angel sits on the tomb on *l.*, addressing the three women. Jerusalem in distance, and the sun rising behind a hill.

5. f. 50. The Ascension. An abrupt hill with footprints of Christ, whose feet are seen

as he ascends. The Virgin and St. John kneel in foreground, the other Apostles on *r.* and *l.* of the hill.

6. f. 52. Pentecost. The Virgin kneels under a canopy on *l.*, with an open book on a desk before her. St. John kneels on *r.*, the other Apostles in background. Tongues of fire above.

7. f. 81. St. Stephen. He kneels to *l.* Two men on *r.* stone him. Above, on *l.*, the Deity in a cloud. A small miniature (1 $\frac{3}{4}$  in.  $\times$  2 in.), with no border.

8. f. 83. St. Sebastian. He is bound to a tree on *l.* in a walled garden and is transfixed with arrows. Two archers on *r.* shoot at him. In foreground on *r.* a Dominican, with pastoral staff, kneels to *l.* at a desk on which lies an open book; from his mouth a scroll 'Qui tot vicisti pie martyr spicula Christi | In testem fidei sis memor oro mei'.

9. f. 84<sup>b</sup>. Purification of the Virgin. Simeon on *l.*, nimbed and mitred, stands behind an altar, holding the Child. The Virgin kneels in front of the altar. Behind her on *r.* a maid with doves and taper, Joseph, and four female



saints, one (St. Katharine of Siena?) in Dominican habit.

10. f. 86. The Annunciation. The Virgin kneels on *l.* under a canopy, with an open book before her. Gabriel, with wand, on bent knee on *r.* The Holy Dove descends on rays from the Father, seen through a window above.

11. f. 88*b*. Dedication of a church. A bishop and priest trace letters with the point of a pastoral staff on two planks laid saltirewise. On *l.* three surpliced clerks chanting. On *r.* three boys standing by a large tub of water, apparently signifying that the church was dedicated to St. Nicholas. In background, an altar in an apse. See pl. XLIX.

12. f. 90*b*. St. John Baptist. He stands on *l.* in an improvised pulpit formed by a cross-bar laid upon two forked upright poles, and

preaches to an audience seated and standing in centre and *r.* His lamb behind him, and a lion and boar among trees in background.

13. f. 96. Assumption of the Virgin. She lies on a bed, head to *l.*, with the Apostles round her. St. Peter holds the Pax, St. John places a taper in her hand and holds a palm-branch, another censes. In background she ascends to heaven in a glory, supported by four angels.

14. f. 100*b*. All Saints. Christ enthroned within a glory surrounded by seraphim. On *l.* the Virgin, crowned, seated; on *r.* St. John Baptist. In foreground four rows of saints, some with emblems. On the extreme *r.* of the second row (the first of male saints), next St. Dominic, is a saint wearing a surcoat of the arms *az.* an escarbuncle *or* as in the border on f. 1 (see above).

Modern binding of black morocco with blind tooling, by Rivière. Gilt edges.

Purchased from Robson and Co., 1902. For no. 14 above see Quaritch's *Facsimiles . . . from Illum. MSS.*, 1890, pt. iii, pl. 129.

FERIAL PSALTER as arranged for the several days of the week, with invitatoria, antiphons, &c., according to Roman use. Title, 'In nomine dom. nostri I. C. Amen. Ordo Psalterii secundum morem et consuetudinem Romanę curię feliciter incipit.' Two leaves are missing after f. 151, containing the beginning of the Litany.

Followed (f. 154*b*) by a Hymnary, with title 'Incipit Hymnarius secundum vsum Romanę curię'.

In the lower margins of f. 2*b* and of the other eight pages with miniatures is a shield of arms, quarterly 1 and 3 *azure* three towers *or* (Hector), 2 and 3 *arg.* on a bend *sable* three mullets of the field (Marle). Behind the shield is a pastoral staff and round it a green wreath supported by two mermaids and having wound about it a scroll with the motto 'Virtutis fortuna comes'. René Hector, Seigneur de Perreuse, married in 1520 Nicole daughter of Jean de Marle, Seigneur de Versigny (Anselme, vi, p. 382), and their son René, who bore these arms quarterly, became Abbé of St. Jacques, Provins, in 1575 and died in 1598 (*Gallia Christiana*, x, p. 209). A Book of Hours in the British Museum, Add. MS. 18854, written in the same hand and with similar initials and line-endings, was executed in 1525 for François de Dinteville, Bishop of Auxerre, and contains his arms, with pastoral staff, wreath, and motto (but not the supporters) exactly as in this volume, which is therefore of about the same date. The Hector-Marle arms, however, must be at least fifty years later, and, as there is no sign of their having been painted over other arms, the shield had probably been left blank.

Vellum; ff. 180. 10 $\frac{3}{4}$  in. x 7 in. 24 lines in a page. *Circ.* 1525. French. Collation, 1<sup>s</sup>-18<sup>s</sup>, 19<sup>s</sup> (wants 8), 20<sup>s</sup> (wants 1), 21<sup>s</sup>, 22<sup>s</sup>, 23<sup>s</sup>. Sec. fol. '-ritus te'. Text in clear Roman



characters. Verse-initials in gold on colour or the converse, the ground decorated in white or red. Initials of psalms, &c., two to four lines deep, are similar but more elaborate, and the grounds are decorated with foliage, flowers, and fruit, and occasionally with a bee, beetle, bird, or butterfly.

Nine miniatures of good execution, but in the decadent French style of the period; and there was probably another on one of the missing leaves after f. 151. They measure about 4 in. by 3 in., including the frames, which are of flat gold inscribed in ink with texts in capitals. The subjects are:

1. f. 2*b*. Ps. i, *Beatus vir*. David sits playing a harp on a turfed bench with trellised back at a door of his palace. A fountain on *r.*, dog in foreground, tower and arcade in background. Inscription, 'Memento, Domine, David et omnis mansuetudinis eius' (cxxxix. 1), &c.

2. f. 46*b*. Ps. xxvi, *Dom. illuminatio*. The Creator, in rich vestments, with triple tiara, creates heaven and earth. Inscription, 'In principio—faciem abyssi (Gen. i. 1, 2): die primo'.

3. f. 60*b*. Ps. xxxviii, *Dixi custodiam*. The Creator, vested as in no. 2, divides the waters. Inscription, 'Fiat firmamentum—divisitque (Gen. i. 6, 7): die secundo'.

4. f. 72. Ps. lii, *Dixit insipiens*. The Creator stands in an orchard. Inscription, 'Germinet terra—cuius semen (Gen. i. 11): die tertio'.

5. f. 83*b*. Ps. lxxviii, *Salvum me fac*. The Creator in an orchard with the sun, moon, and stars above. Inscription, 'Fiant luminaria—[et] annos (Gen. i. 16): die iiiii'.

6. f. 99*b*. Ps. lxxx, *Exultate*. The Creator in a meadow, surrounded by beasts. On *r.* and *l.* trees with birds, and in *r.* corner water with fish. Inscription, 'Producant—cete grandia (Gen. i. 20, 21): die v'. See pl. L.

7. f. 111*b*. Ps. xcvi, *Cantate*. The Creator on *l.* raises Eve, who emerges from the side of Adam sleeping, head to *r.* Background an orchard with fountain on *r.* Inscription, 'Faciamus—volatilibus celi (Gen. i. 26): die vi'.

8. f. 128*b*. Ps. cix, *Dixit Dominus*. The Trinity. In a glory surrounded by red cherubs the Three Persons, all alike in features and each clothed in grey with a red mantle, sit side by side, their right hands raised in benediction, their left hands resting on a large open book on their knees. Inscription, 'Complevit Deus—patrat (Gen. ii. 2): die septimo'.

9. f. 155. Hymnarius. The Annunciation. The Virgin kneels to *r.* and turns round to Gabriel, with sceptre and finger pointing upwards. On *l.* the Holy Dove on rays above. A bed in background. Inscription, 'Ave gratia plena—in sermone eius. Luce i'.

Modern binding of black morocco with blind tooling by Rivière.

Purchased from Robson & Co., 1902. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 170).



## SECTION III. ITALIAN

48

PL. LI.

PSALTER OF ST. JEROME, Processional for Rogation-tide, Private Prayers, &c.; written probably for Arnulph, Archbishop of Milan 998-1018.

The detailed contents of this extremely interesting little volume are:—

1. Psalter of St. Jerome: the devotional abridgement of the Psalter so entitled. Begins 'Verba mea auribus percipe domine'; ends 'animam meam, quia ego seruus tuus sum'. f. 1.

2. Litanies, prayers, responds, and antiphons used in procession on the three Rogation days at Milan. f. 16.

The rubrics, which give the stations at the several churches and gates (viz. the 'new' gate and the gates leading to Como, Vercelli, Rome, and Ticino), are:—

'Incipiunt. In Christi nomine incipiunt letanie maiores. die .i. Processio de ecclesia estiuā. Antifona i.' Beg. 'Conuertimini ad me toto corde'. f. 16.

'Oratio ad portam Cumanam.' ib.

'In S. Simpliciano. Miserere.' Written on a cross in the margin. f. 17 b.

'In S. Carpofo. f. 18.

'In S. Protasio in campo.' f. 19.

'In S. Victore ad ulmum.' f. 20.

'In S. Victore ad corpus.' f. 21.

'In S. Martino.' f. 22.

'In S. Vincentio.' f. 22 b.

'In S. Ambrosio ad corpus.' f. 23 b.

'In S. Vitale.' f. 24 b.

'In S. Valeria.' f. 25.

'In S. Nabore.' f. 25 b.

'Vsque ad portam Vercellina[m]. f. 26 b.

'In S. Victore ad refugium.' ib.

'Item die ii. in letaniis. Antifona i.' Beg. 'Conuertamur unus quisque'. f. 28.

'In S. Fidele.' f. 28 b.

'Item ad portam noua[m]. f. 29.

'In S. Dionisio.' ib.

'In S. Romano.' f. 30 b.

'In S. Stephano.' f. 31 b.

'In S. Kalimero.' f. 32 b.

'In S. Agatha.' f. 33.

'In Basilica Apostolorum.' f. 34.

'Vsque ad portam Romanam.' f. 35.

'In S. Alexandro.' ib.

'In S. Iohanne ad conca[m]. f. 36.

'In ecclesia estiuā ad missae canonem.' f. 37.

'Die iii in letaniis. Processio de ecclesia estiuā usque ad S. Eufimia[m]. f. 37 b.

'In S. Eufimia.' f. 38.

'In S. Nazario in campo.' f. 39.

'In S. Celso.' f. 39 b.

'In S. Eustorgio.' f. 41.

'In S. Laurentio.' f. 42.

'In S. Xisto.' f. 43.

'In S. Saluatore.' f. 43 b.

'Vsque ad portam Ticinense[m]. f. 44 b.

'In S. Maria ad circum.' ib.

'In S. Quirico.' f. 45 b.

'In S. Georgio.' f. 46 b.

'In S. Sebastiano.' f. 47 b.

'In S. Maria Bertī.' f. 48.

'Item alii R[esponsorii] de letaniis.' f. 50.

3. 'Incipiunt orationes peculiares': private prayers addressed to God and the saints. f. 51.



The rubrics and initia are as follows:—

1. Beg. 'Misericors et miserator patiens'. A confession, included, as 'Oratio S. Ambrosii', among Alcuin's collection of prayers (Migne, *Patr. Lat.* ci. 546; cf. 1386). f. 51.
2. 'Alia.' Beg. 'Confiteor tibi, domine deus, omnia peccata'. f. 52 b.
3. 'Alia oratio.' Beg. 'Deus omnipotens qui plasmasti me'. f. 53 b.
4. 'Alia oratio.' Beg. 'Domine, da mihi peccatori confessionem'. Among Alcuin's prayers as 'Missa S. Augustini' (ib. 446), and again as by St. Gregory (ib. 1387). f. 54 b.
5. 'Incipit confessio.' Beg. 'Fisus sum domine te dixisse'. f. 56.
6. 'Hic confitere peccata tua deo (MS. adō) et dic his verbis'. Beg. 'Confiteor tibi domine pater celi'. f. 56 b.
7. 'Oratio S. Augustini.' Beg. 'Domine I. C. qui mundum proprio sanguine'. f. 63 b.
8. 'Alia oratio.' Beg. 'Pater peccavi in celum et coram te'. In Brit. Mus. Roy. MS. 2 A. xx, f. 25 (8th cent.). f. 65.
9. 'Alia oratio.' Beg. 'Deus omnip. qui ex nihilo creasti celum'. f. 66.
10. 'Alia oratio.' Beg. '[Omnipotens sempiternus] rex regum et dominus dominantium'. The words in brackets are perhaps meant to be erased. f. 67.
11. 'Oratio Mannase.' The Prayer of Manasses (see at end of the Latin Vulgate). Beg. 'Domine omnip. deus patrum nostrorum'. f. 69.
12. 'Alia oratio pro se ipso.' Beg. 'Mane cum surrexero'. In Alcuin as 'Or. b. Hieronymi' (Migne, ci. 490), and in an Appendix of prayers from Orleans MS. 184 (ib. 1385); also in Harley MS. 7653, f. 2 b, and Roy. MS. 2 A. xx, f. 22, 'Or. matutina' (*Antiphonary of Bangor*, ed. F. E. Warren, 1895, pp. 84, 96), and in *The Book of Cerne*, ed. Kuypers, p. 84. f. 71.
13. 'Alia.' Beg. 'Ego te dominum I. C. uerum credo'. Migne, ci. 603, as 'Or. S. Hieronymi'. f. 72 b.
14. 'Oratio pro se ipso.' Beg. 'Suscipiat pietas tua domine deus'. f. 73 b.
15. 'Oratio siue confessio diuinitatis.' Beg. 'Credo te deum meum trinum'. Cf. Migne, ci. 501. f. 74.
16. 'Oratio S. Augustini.' Beg. 'Deus iustitie deus inuisibilis'. Migne, ci. 598; *Book of Cerne*, pp. 145, 222. f. 78.
17. 'Alia oratio.' Beg. 'Dom. deus meus qui non habes dominum'. Migne, ci. 1399; *Book of Cerne*, p. 117. f. 80 b.
18. 'Oratio S. Gregorii pape.' Beg. 'Dom. exaudi orationem meam quia iam cognosco'. f. 82.
19. 'Oratio de agnitione dei et de indulgentia delictorum et ereptione tribulationis.' Beg. 'Miserere domine miserere Christe'. Migne, ci. 497, 537, 545. f. 87.
20. 'Oratio ad dom. I. C.' Beg. 'Dom. I. C. rex uirginum integritas (sic) amator'. f. 88 b.
21. 'Oratio ad Patrem.' Beg. 'Dom. deus pater omnip. qui cosubstantialem'. f. 89.
22. 'Oratio ad Personam Filii.' Beg. 'Dom. I. C. filii (sic) dei uiui'. f. 89 b.
23. 'Oratio ad Personam Spiritus Sancti.' Beg. 'Dom. Sp. omnip. qui coequalis'. f. 90.
24. 'Oratio ad sanctam et indiuiduam Trinitatem.' Beg. 'Dom. Deus omnip. aeterne et ineffabilis'. Migne, ci. 589, and *Book of Cerne*, p. 103, as 'Oratio S. Gregorii', with a different beginning ('Dominator Dom. Deus'). f. 90 b. Imperfect, a leaf being lost after f. 90.
25. 'Alia oratio S. Gregorii.' Beg. 'Dom. Deus Sabaoth, Deus Adonai'. Partly in Migne, ci. 589. f. 94 b. Imperfect, a leaf being lost after f. 96.
26. 'Oratio ad crucem adorandam.' Beg. 'Dom. I. C. filius Dei uiui gloriosissime conditor mundi'. f. 97.
27. 'Item unde supra.' Beg. 'Adoro te Dom. I. C. in cruce ascendentem'. In Roy. MS. 2 A. xx, f. 16 b. f. 97 b.
28. 'Unde supra.' Beg. 'Dom. I. C. vexillum sanctę crucis tuę adoro'. f. 99.
29. 'Unde supra.' Beg. 'Crucem tuam adoramus'. f. 99 b.
30. 'Unde supra.' Beg. 'Obsecro te, I. C. fili Dei uiui, per crucem tuam'. For protection of the several members of the body. In Roy. MS. 2 A. xx, f. 45 b. f. 100 b.
31. 'Unde supra.' Beg. 'Inuocatio et benedictio patris'. f. 101 b.
- 32, 33. 'Oratio ad S. Mariam.' Beg. 'Te supplico uirgo sancta mater Christi immaculata'. f. 103. With another (f. 104), beg. 'Sancta dei genitrix uirgo que dominum uerbo incarnatum'. f. 104.
- 34-36. 'Oratio ad S. Michaelem.' Beg. 'S. M. archangele dei et dom. nostri I. C.'. f. 105. With two others (f. 106), beg. 'Deus qui miro ordine archangelorum' and 'Da nobis omnip. deus b. archangeli M. honore'.
37. 'Oratio ad S. Iohannem Baptistam.' Beg. 'Beatissime I. B., precursor et martyr Christi'. f. 107.
38. 'Oratio ad S. Petrum.' Beg. 'Sancte P. apost. electe dei, tu confessus es'. f. 108.
39. 'Oratio ad S. Paulum.' Beg. 'Beatissime P. uas electionis'. f. 108 b.
- 40-43. 'Oratio ad S. Iohannem euang.' Beg. 'Beatissime euang. I. qui meruisti'. f. 110. With three others, beg. 'Deus qui per os b. apost. tui I.' (f. 110 b), 'Ecclesiam tuam quesumus' (f. 111), and 'Adsit eccliesię tuę quesumus' (ib.).
44. 'Oratio ad S. Stephanum.' Beg. 'Sancte S. martyr gloriose primitia sanctis'. f. 112.



45. 'Oratio ad S. Ambrosium.' Beg. 'Antistitum decus alme Ambrosi'. f. 113.

46. 'Oratio ad sanctum (*sic*) Protasium et Geruasium.' Beg. 'Gloriosissimi martires Christi'. f. 114.

47. 'Oratio ad S. Syrum.' Beg. 'Sanctissime confessor Christi Syre'. f. 115.

48. 'Oratio ad S. Martinum.' Beg. 'Beatissime M. confessor et sacerdos'. f. 116.

49. 'Oratio ad S. Victorem.' Beg. 'Obsecro te, sanctissime et deo dilecte'. f. 117.

50. 'Oratio ad sanctos apostolos.' Beg. 'Sanctissimi apostoli dom. mei I. C.'. f. 118.

51. 'Oratio ad sanctos martires.' Beg. 'Deum supplico omnip. subnixis precibus'. f. 119.

52. 'Oratio ad sanctos confessores.' Beg.

'Deus qui es omnium sanctorum confessorum tuorum splendor'. f. 120.

A leaf is lost after f. 120. It probably contained a prayer for monk-saints (cf. f. 129 *b*, 'omnis chorus monachorum').

53. 'Oratio pro imperatore.' Beg. 'Respice domine ad preces humilitatis nostre et famulum tuum imperatorem. illum'. f. 121.

54. 'Oratio ad signum bellicum benedicendum.' Beg. 'Omnip. sempit. Deus qui es cun[c]torum benedictio'. f. 122.

55. 'Oratio pro patre uel matre.' Beg. 'Omnip. sempit. Deus qui cuncta condidisti'. f. 122 *b*.

56. 'Oratio ad omnes sanctos uel pro omni populo Christiano.' Beg. 'Pie et exaudibilis dom. deus noster I. C.'. f. 123 *b*.

4. 'In Christi nomine incipit letania.' f. 124 *b*.

This title is at the foot of the page, and the first leaf of the text of the Litany is lost. The number of names invoked on the remaining leaves is 454. One only, 'S. Arnulfe' (f. 128 *b*), is in capitals. At the end (f. 136) is an 'Oratio post preces', beg. 'Per horum et omnium sanctorum . . . merita . . . trinitas clementissima exaudi me'. This prayer ends imperfectly at the foot of the page 'qui preceptis tuis obedien.' On f. 136 *b*, which was left blank, the following commendatory farewell to a certain Peter, who was going on a journey, is inserted in a 14th cent. Italian hand:

'[O] Petre, karissime domine, commendo te deo et sancto Iohanni euangeliste, cui dominus comendauit sanctissimam matrem suam. O Petre, ita scis (sis) sanus et saluus sicut fuit Iesus Christus in uentre gloriose uirginis matris sue. Cristo filio dei uiui scis (sis) datus et commendatus, ut possis redire domum sanus et saluus. + amen. + amen. + amen. + fiat. + fiat. + fiat + ayos. angelus inuidie procul sicut (sit) a te, ad (at) ille thobie per uarios tractus proprios bene dirigat actus. te deus ipse regat, te protegat et benedicat, [te] sanum ducat hinc huc sanumque reducat.'<sup>1</sup>

The following article appears to belong to the original MS., but is in a different hand:

5. Benedictions, &c., viz. (1) 'Benedictio panis'. f. 37;—(2) 'Bened. uini'. ib.;—(3) 'Bened. ad fruges nouas'. f. 137 *b*;—(4) 'Bened. uuae'. f. 138;—(5) 'Bened. super agnum in pascha'. f. 138 *b*;—(6) 'Bened. ad omnia que uolueris'. f. 139;—(7) 'Die primo (secundo, tertio) in letanie (*sic*) ad uesperas'. ff. 139 *b*–140 *b*.

The volume has been minutely described by Mr. P. M. Johnston, *Proceedings of the Soc. of Antiquaries*, 1911–12, p. 159, largely from materials supplied by Mr. Eric Maclagan. Its connexion with Milan is evident from the names of the churches and city-gates in the Processional. Mr. Maclagan found the same Processional in two MSS. in the Ambrosian Library at Milan and in a third belonging to Dr. Magistretti, viz. (A) MS. A. 28 Inf., a Gospel-book, late 9th or

<sup>1</sup> The first and last of the four hexameter lines at the end should perhaps be 'Angelus inuidiae procul absit, at ille Tobiae' and 'Hinc huc te ducat sanum sanumque reducat'.



early 10th cent., (B) a Manual, early 11th cent., and (C) a Lectionary, late 11th cent. A comparison of the churches, some of which appear to have changed their dedication during the period covered, tends to fix the date of the present MS. between A and B. If the very curious confession on f. 56 was for the owner's personal use, he was in holy orders ('honorem sacerdotii presumpsi accipere') and apparently in a position of authority and influence, but the only clue to his identity is in the special prominence given in the Litany to St. Arnulph, Bishop and patron of Metz. The reason for his being so distinguished in a Milanese book is more likely to have been personal than local. It is therefore probable that the original owner of the MS. bore the same name, and that he has been rightly identified with Arnulph, Archbishop of Milan 998-1018.

A rough cursive inscription (11-12th cent.) at the foot of the last page, 'Iste liber est mei augustini (?) iacobi (?) de F..renis (?)', gives the name of a subsequent owner, but it is difficult to decipher. As appears from the entry on f. 136 b (above, art. 4), the MS. was still in Italy in the 14th cent. At some period, however, it was divided in the middle of a prayer into two unequal portions, which were not reunited until they were both acquired by the present owner. The first portion (ff. 1-103), according to an inscription on a paper fly-leaf, belonged in 1837 to the Rev. William Adams, Fellow (1836) of Merton College, Oxford, and was given by him on Nov. 16 of that year to [William Frederic] Erskine Knollys, also of Merton College (B.A. 1837), afterwards Hon. Canon of Canterbury (1876), and Rector of Wrotham, Kent (1879), &c. Its most recent owner was Mr. Eric Maclagan. The remainder (ff. 104-140) lately belonged to Mr. Richard C. Fisher, of Midhurst, and at one time to Charles Emmanuel III, Duke of Savoy, King of Sardinia (d. 1773), its red morocco covers being stamped with his arms (see below).

Vellum; ff. 140.  $4\frac{7}{16}$  in.  $\times$   $2\frac{7}{8}$  in.; from 104 onwards (where the leaves have been less closely clipped)  $4\frac{5}{8}$  in.  $\times$   $3\frac{1}{16}$  in. 17 lines in a page. *Circ.* 1000. Italian (Milan). Collation, 1<sup>6</sup>, 2<sup>8</sup>-6<sup>8</sup>, 7<sup>4</sup> (end of art. 1), 8<sup>8</sup>-12<sup>8</sup>, 13<sup>8</sup> (wants 1, 8), 14<sup>8</sup> (wants 1), 15<sup>8</sup>, 16<sup>8</sup>, 17<sup>8</sup> (wants 2, 7), 18<sup>8</sup>, 19<sup>8</sup> (wants 8, probably blank). Neat minuscule hand of Carolingian type, with rubrics in small uncials and rustic capitals. As far as f. 16 many verse-initials are in gold; the rest are in red. The initial V on f. 1 ( $2\frac{1}{2}$  in.  $\times$   $2\frac{1}{2}$  in.) is composed of interlaced strapwork in gold and silver on a purple ground, and the rest of the text on the same page is in alternate lines of gold and silver capitals and uncials. The other initials of prayers, &c., are similar in style but smaller, generally with foliation at the extremities and in the interior. Besides gold, silver, and purple, blue and vermilion are also used, the latter chiefly as edging to the gold. Many of the prayers have the first line in gold or silver, but the latter is everywhere much oxidized.

The MS. is also decorated (ff. 102 b-121 b) with sixteen miniatures, mostly standing figures of one or two saints to whom the prayer on the opposite page is addressed. All except the last occupy nearly the whole page. There was no doubt another (of an emperor) before f. 121, but the leaf is now lost. The figures are lightly drawn in brown ink on the plain surface of vellum, and are coloured with washes of blue, green, and crimson, and, more rarely, pale yellow and purple. Gold is very sparingly used, and in no case for a nimbus. Nos. 1, 3-7 are enclosed within frames, and nos. 1-9 are accompanied by two or more hexameter lines, some of which are clipped at the beginning and half obliterated by rubbing. The majority of the miniatures possess considerable artistic interest, the pose being dignified and the features, which are often faintly tinted, well drawn and expressive. In style they may be compared with those in the Sacra-



mentary of St. Warmund, Bishop of Ivrea in Piedmont 996-1001 (Carta, Cipolla, and Frati, *Atlante Paleografico artistico*, 1899, pl. xxiv). They were perhaps copied, with or without the inscriptions, from frescoes or mosaics in one or other of the churches at Milan. All are reproduced ( $\frac{2}{3}$  scale) in Mr. Johnston's paper above mentioned. The subjects are:—

1. f. 102 b. The Virgin, standing on a square blue footstool, with hands outspread in prayer. She has a pale yellow nimbus, and wears a white tunic, blue mantle, and crimson hood edged with gold, the end of which is brought over her left shoulder. Frame composed of panels filled with interlacing. See pl. LI, b. Above and below:—

'Ave stella maris quę gaudes germine prolis,  
Aspice iam populum peccati pondere læsum.'

2. f. 104 b. St. Michael, trampling on the Dragon and vigorously driving a long spear into its open jaws, out of which he is lifting with his left hand a small nude figure representing a soul. He has a crimson nimbus, and wears a blue tunic and short green mantle over the left shoulder. His wings are white and blue. The Dragon is blue with red eyes and teeth. See pl. LI, a (ff. 104 b, 105). Above and below:—

'[In]trat nunc cerebrum Michahelis lancea  
dirum

Serpentis, puerum ne sorbeat impius istum.'

3. f. 106 b. St. John the Baptist, with blue nimbus, blue tunic, and light purple mantle edged with fur or camel's hair. In his left hand he holds a cross on a long slender shaft. Key-pattern frame. Above and below:—

'Lumine quo cordis residens in corpore  
matris

[Vi]disti puerum, tu nos iam protege,  
Christum.'

4. f. 107 b. SS. Peter and Paul, the former, on *l.*, with white tunic and blue mantle, the latter with blue tunic and white mantle; green nimbi. St. Peter is tonsured; in his left hand he holds a cross and two large keys, to which he points with his right forefinger and the wards of which represent his name. St. Paul is bald, but without the usual forelock; in his left hand is an open book. Key-pattern frame, with circles at the corners. Above and below:—

'[Christe] Petro portas paradysi pande  
beatas

[H]as, domini cęlum populus quo scandat  
amoenum.'

5. f. 109 b. St. John the Evangelist, in white tunic and blue mantle, with green nimbus; in his left hand an open book. Ladder-like frame, with white lozenges on a brown ground between the steps. Above and below:—

'[? Li]bratum miris librum tu solue sigillis,  
[A]urea quo mentes subrepent uerbula  
mites.'

6. f. 111 b. St. Stephen, beardless and ton-

sured, with blue nimbus. He wears a blue alb and white dalmatic with broad crimson borders to the sleeves, and holds a book with jewelled green cover. Above and below:—

'[En?] martyr primus succurrat Stephanus  
almus

[N]obis et claris faciat radiare coronis.'

7. f. 112 b. St. Ambrose, Archbishop of Milan, with blue nimbus. He wears a green alb, blue dalmatic with crimson borders to the pendent sleeves, and white chasuble, over which is a broad white pallium decorated with gold cross-bars, studs, lozenges, and fringed end, and with a red cross in the centre. His right hand is raised in benediction; in the other he holds an open book with gold-edged silver leaves. Cable-pattern frame. See pl. LI, c. Above and below:—

'[Nect]are cui uultum mellis iam texerat  
almum

[Nim]bus apum magno placido sed ualde  
susurro,

Ambrosia sparsos, Ambrosi, funde libellos,

[M]entibus in nostris ne nos malus atterat  
hostis.'

8. f. 113 b. SS. Protasius et Gervasius, martyred at Milan. The former, on *l.*, has a green nimbus, white embroidered under-tunic, blue upper-tunic scalloped round the bottom, and white mantle secured by a brooch on the right shoulder; in his left hand he holds a blue crown lined with green. The latter has a crimson nimbus, white under-tunic, crimson scalloped upper-tunic, and a blue mantle. In his right hand is a small white flower, in the other a white and crimson crown. Above and below:—

'[V]os rogo, germani speciosa prole beati,

[F]ingite germanos nos Christo patre be-  
nignos.'

9. f. 114 b. St. Syrus, first Bishop and patron of Pavia. He is tonsured and has a green nimbus, and wears a green alb, white dalmatic, and blue chasuble, with a pallium decorated with crosses and studs. In his left hand is a book with crimson and vermilion cover. Above and below:—

'Syre dei pastor necnon uirtutis amator,

Pelle lupum caros rabidum ne deuoret  
agnos.'

10. f. 115 b. St. Martin, with green nimbus, wearing a green alb, blue dalmatic, and white chasuble, with a pallium decorated with crosses, &c., and worn in the Greek fashion with the end brought over the right shoulder. He holds an open book in both hands.



11. f. 116 $\delta$ . St. Victor, martyred at Milan. He has a crimson nimbus, and wears a short green tunic with full skirt; a hooded coat of blue link-mail with studded crimson belt edged with green; blue mail leggings with studded crimson garters below the knee, and crimson ankle-pieces; a low, blue, conical helmet with a gold cross at the top; and a white mantle fastened on the right shoulder. In his right hand he holds a long lance with blue pennon and three streamers; his left rests on a round shield with spiked boss.

12. f. 117 $\delta$ . Two apostles, with green nimbi, each holding a book with green cover. One, on *l.*, who has curly hair, wears a blue tunic and white mantle, arranged toga-wise, the other a white tunic and blue mantle. Both have bare feet and sandals.

13. f. 118 $\delta$ . Two martyrs. One, on *l.*, has a green nimbus, and wears a crimson under-tunic, blue upper-tunic, and white mantle; in his right hand is a small cross, in the other a plain white circlet studded with green jewels and lined with blue. The other, with blue nimbus, wears a blue under-tunic, white scalloped upper-tunic, and crimson mantle, and holds a similar circlet and cross. The heads, compared with those in the other miniatures, are disproportionately large.

14. f. 119 $\delta$ . Two confessors. One, on *l.*, with a blue nimbus, wears a green alb, blue

dalmatic with crimson-edged sleeves, and white chasuble. The other, with a green nimbus, is in crimson, white, and blue. Each has a pallium, and they hold a single book, with blue and crimson cover, between them.

15. f. 120 $\delta$ . Two saints, perhaps monks, but the prayer opposite is lost. One, on *l.*, bearded, has a blue nimbus, a blue tunic, green embroidered scapular over which is a girdle, white mantle thrown back wholly behind him, and embroidered shoes. The other, beardless and youthful, has a green nimbus, alb, and ample blue chasuble. Each holds a closed book.

The prayer now opposite (f. 121) is 'pro imperatore'. It was no doubt illustrated on the back of the missing leaf.

16. f. 121 $\delta$  (on the lower half of the page, opposite the prayer 'Ad signum bellicum benedicendum'). On *r.* an archbishop (St. Ambrose?), with green nimbus, alb, green dalmatic, blue chasuble, and pallium. He is handing a lance with a green pennon to a knight, on *l.*, mounted on a purple horse. The knight has a blue helmet and link-mail, and a green tunic, like those of St. Victor (no. 11), with brown link-mail on his forearms; his legs and spurred boots are only faintly drawn and are left uncoloured. A large round shield is slung over his right shoulder.

Bound in red morocco by Miss Katharine Adams, 1907. The 18th cent. covers of ff. 104-140, bearing the arms of Emmanuel III, King of Sardinia, already mentioned, are laid down inside. Ff. 1-103 were previously bound in vellum with clasps.

Purchased (ff. 1-103) from Mr. Eric Maclagan and (ff. 104-140) from Mr. R. C. Fisher, of Midhurst, in 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 9, pl. 16 from ff. 112 $\delta$ , 113).

PSALTER, with Litany, prayers, &c., forming a manual of devotion. Contents:

1. Kalendar. f. 1. The only feasts in red are the Nativity, the Nativity and Purification of the Virgin, SS. Peter and Paul, and the Commemoration of St. Paul, 'doctoris mundi'. The other entries include:

Jan. 18. Romę Cathedra S. Petri.  
 „ 27. Iohannis (Chrysostom) archiep.  
 Const.  
 „ 31. Abbacyri (Cyri) et Iohannis.  
 Feb. 22. Antiochię Cath. S. Petri.  
 „ 28. Romani abb.  
 Mar. 4. Lxxx martyrum.  
 „ 8. Prima incensio l[ampadis] pascalis.

Mar. 10. Quadraginta militum.  
 „ 16. Cyriaci Largi et Smaragdi mm.  
 „ 24. Quirini m.  
 „ 31. Balbine uirg. que fuit filia Quirini.  
 Apr. 1. Agapes et Cyonię.  
 „ 5. Ultima incensio l[ampadis] pascalis.  
 „ 30. Mariani lectoris et Iacobi diac.  
 May 26. Augustini Anglorum ep.



June 2.	Marcellini et Petri mm.	Aug. 29.	Sauine uirg.
„ 22.	Paulini ep. et conf. (Nola).	„ 31.	Paulini conf. et ep. (Trèves).
„ 25.	Prosperi ep.	Sept. 2.	Antoni m.
„ 26.	Iohannis et Pauli.	Oct. 25.	Crisanti et Darię uxoris eius.
July 10.	SS. mm. septem fratrum.	„ 26.	Demetrii m. (insertion).
„ 15.	Diuisi sunt apostoli ad predi- candum.	Nov. 6.	Leonardi conf. (do.).
„ 18.	Symphorose cum vii filiis suis.	Dec. 1.	Candidi archiep.
Aug. 12.	Eupli m. (Catania).	„ 8.	Conceptio S. Marię (insertion).

2. 'Oratio ad crucem adorandam', beg. 'Dom. I. C. gloriosissime conditor mundi' (cf. MS. 48, f. 97); followed by fourteen other prayers (including ib. ff. 97 b-99 b), some very short. f. 10.

3. Prayer beg. 'Mediator dei et hominum'. Added in a later (12th cent.) hand, and followed (f. 16 b) by another, beg. 'Dum cruce[m] dilectissimi filii tui', which ends imperfectly at the foot of the page. f. 14 b.

4. Psalter, of the Roman version. Many of the psalms have rubrics, e. g. viii (f. 21 b) 'Ps. David uox ecclesię laudem dicit Christo de fide omnium credentium', and cxviii (f. 142 b) 'Psalmus hic maximus omnium psalmorum habetur'. f. 17.

There are the following lacunae owing to the abstraction of decorated leaves, viz. after f. 46 xxxii. 1-10; after f. 63 xlv. 1-10, 'fines terre'; after f. 77 lix. 1-12, 'et non'; after f. 106 lxxxv. 1-10; after f. 136 cix.

At the end of cl (f. 176) are the lines:

Finitur quintus psalmorum fine uenusto  
Vltimus aut codex, gloria sit domino.

They are followed (f. 176 b) by the psalm 'Pusillus eram', with rubric 'Hic psalmus extra numerum est, et proprię pertinet ad David'.

After Ps. vii (f. 21 b) a prayer for protection through intercession of the Virgin and St. Matthias, apparently on behalf of a religious community, is added in a 13th cent. Italian hand.

5. 'Incipiunt cantica prophetarum', &c.: the Canticles, with the Te Deum, Lord's Prayer, 'quam Dominus de summa cęli arce exposuit', Apostles', Nicene, and Athanasian Creeds and the Gloria in excelsis. ff. 177-193.

6. Litany, including the septem fratres and xl martyres among Martyrs, and Placidus (Messina), Romanus, Equitius (Naples), and Libertinus (Girgenti) among Monks. f. 193 b.

7. Prayers, beg. (1) 'Dom. Deus omnip. qui es pius et miserator'. f. 196 b;—(2) 'Suscipe dom. orationem psalmodiæ meę'. f. 197;—(3-5) to the Three Persons, as in MS. 48, art. 3, (21)-(23). ff. 197 b, 198;—(6) 'O beat. et sanct. virgo semper Maria ecce asto'. f. 198;—(7) 'Auxiliatrix esto michi S. Trinitas'. f. 203 b;—(8) 'Confiteor tibi Dom. pater celi'. Cf. MS. 48, art. 3, (6). f. 204;—(9) Forms of absolution. f. 207;—(10) 'Or. S. Augustini', beg. 'Dom. I. C. qui in hunc mundum'. f. 208 b.

The Litany and Kalendar suggest a provenance from South Italy. The identity of St. Candidus the archbishop (Dec. 1) is uncertain.

Vellum; ff. 208.  $5\frac{3}{8}$  in.  $\times$   $3\frac{1}{2}$  in. 22 lines in a page. XI cent. S. Italian. Collation, 1<sup>8</sup>, 2<sup>8</sup>, 3<sup>6</sup>, 4<sup>10</sup>, 5<sup>6</sup>, 6<sup>8</sup>, 7<sup>8</sup> (wants 1), 8<sup>8</sup>, 9<sup>8</sup> (wants 3), 10<sup>8</sup>, 11<sup>8</sup> (wants 1), 12<sup>8</sup>, 13<sup>8</sup>, 14<sup>8</sup> (wants 8), 15<sup>8</sup>, 16<sup>8</sup>, 17<sup>6</sup>,



18<sup>s</sup>-27<sup>s</sup>. Sec. fol. of text 'Dom. Iesu'. A very small, neat hand, capitals being touched with red. Headings of psalms and prayers are in red, and each verse begins a line with a small, plain red initial in the margin. Psalm-initials are in flat gold on a red ground or the reverse, and are composed of interlaced work and foliation, with a special taste for trefoils and quatrefoils. No zoomorphic decoration of any kind, except that the initial L (p. 137) has at the top a full face, half human half leopards, with long upturned moustache.

Ps. i (f. 17) merely has the initial word in red ornamental capitals on a gold ground with red edging, but eighteen other psalms are more specially distinguished. Thirteen, viz. viii, xx, xxxviii, lii, lxviii, lxxiii, lxxx, xcvi, cxviii, cxxxiv, cxxxviii, cxli, cxlviii (ff. 22, 35, 55 *b*, 70, 84 *b*, 92, 102 *b*, 119 *b*, 143, 161, 164 *b*, 168, 174 *b*), have a full page, and five others, viz. xvii, cxiii, cxix, cxxix, cxliv. 10 (ff. 30, 138 *b*, 153 *b*, 158, 171 *b*), a half page, of splendid decoration, consisting of a larger and more elaborate initial than usual together with one or more words in ornamental capitals enclosed within a foliated frame, the whole in red and gold exclusively. Pl. LII gives ff. 21 *b*, 22, and 69 *b*, 70. Figures, coloured dull blue, red, and brown, and showing Byzantine influence, are introduced in three cases only, viz.:-

1. f. 22. Ps. viii. At the top of the frame the Lamb; at the bottom the Virgin, quarter-length, with uplifted hands, and the Holy Dove above her. In the centre of each side an Evangelist with scroll. At the four corners the symbols of the Evangelists with books.

2. f. 35. Ps. xx. At the top, within a man-

dorla, Christ seated in majesty, with an angel on either side.

3. f. 92. Ps. lxxiii. Christ in majesty as before, but holding a roll instead of a book. On either side a nude figure risen from a tomb.

Binding of dark brown leather (Italian, 16th cent.) with blind tooling: a panel with central and corner stamps surrounded by a floreated frame.

Purchased at Sotheby's (Brooke sale lot 10), Mar. 7, 1913. Book-plate of arms of Sir Thomas Brooke, Bart. (d. 1908), and signature of W. Ingham Brooke, Barford Rectory, Warwick, 1908.

## 50

LECTIONARY of the Cistercian Abbey of Morimondo in Milanese Lombardy; containing lessons for Sundays and church festivals throughout the year, taken from the Latin Vulgate (including St. Jerome's prologues) and from homilies on the Gospel-lessons. At the end (f. 253) are lessons 'In dedicatione ecclesie'.

The lessons for Advent (f. 1) begin with St. Jerome's prologue to Isaiah as lesson i, followed by Isaiah i-iii divided into lessons ii-viii. As originally written, the next lesson was Matt. xxi. 1-9, followed by a homily on it by St. John Chrysostom beg. 'Puto res ipsa exigit', making up lessons ix-xii. The first few lines, however, of the Gospel-lesson (f. 3 *b*) have been erased, and over them is written a reference to the end of the volume (f. 257 *b*), where Mark i. 1-8 is substituted as the Gospel-lesson, with a homily by Beda beg. 'Confitendum est hoc euangelium'. The homily ends imperfectly at the foot of f. 258 *b*, col. 2, but is completed on an inserted paper leaf (17th cent.), which also contains the Gospel-lesson and collect for the Visitation of the Virgin (July 2). After lesson xii (f. 5) Matt. xxi. 1-9 is repeated, followed by the collect 'Excita domine quesumus potentiam tuam', &c.



The Gospel-lessons for the Sundays after Pentecost are kept apart from the other lessons. They begin on f. 215 *b*, col. 2, but the rubric 'Dominica i post Pentecosten', with the rest of the column, is deleted, and the next two leaves (ff. 216, 217) are an insertion. They contain, in a different, but apparently contemporary, hand, the rubric 'In dominica sanctę Trinitatis', followed by a 'Sermo beati Leonis pape' beg. 'Cum ad intelligendam dignitatem summe trinitatis', divided into lessons i-viii. After this (f. 217 *b*, col. 2) the Gospel-lesson John xv. 26-xvi. 4 and the opening words of a homily by St. Augustine beg. 'Dom. Iesus in sermone', which were deleted on f. 215 *b*, are rewritten and are continued, as lessons ix-xii, in the original hand, on f. 218. The next page (f. 219) is blank, and 'Dominica secunda post Pentecosten' begins on f. 219 *b*.

The homilies are attributed to St. Ambrose (2), St. Augustine (6), Beda (28), St. Fulgentius (1), St. Gregory (23), St. Jerome (7), St. John the Bishop (3), St. Leo (10), St. Maximus (11), and Origen (4).

Vellum; ff. 258, with a later paper leaf (f. 259). 17 $\frac{1}{4}$  in.  $\times$  11 $\frac{1}{8}$  in. Double columns of 30 lines. XII cent. N. Italian. Collation, 1<sup>8</sup>-26<sup>8</sup>, 27<sup>10</sup> (ff. 216, 217 inserted), 28<sup>8</sup>-32<sup>8</sup>, paper leaf; gatherings numbered i-xxxii at the foot of the last page. The text is carefully written in a very clear, legible hand, with rubricated headings, and initials in red or blue. The two inserted leaves are in a rounder, more characteristically Italian hand.

The initial at the beginning of each day's lessons is of large size, in red, blue, green, and occasionally yellow, in foliated, cable-pattern, and other designs. From f. 100 *b* onwards many of the initials are of a different type, consisting of more elaborate foliage slightly tinted with colour (generally green or red) on grounds of red, blue, and green, arranged quarterly or in horizontal bands. Gold is nowhere used. The style shows some German influence.

Modern binding of richly tooled red morocco by Zaehnsdorf.

Purchased privately. In a sale at Sotheby's, July 1, 1905, lot 765. In the lower margin of f. 31 *b* is the inscription (12th cent.) 'Liber sanctę Marie de Morimundo' (see above). The monastery of Morimondo was founded in 1134, and the MS. was probably written not long after. The inscription is on a slip of vellum which is pasted over a tear in the leaf, and perhaps originally formed part of a fly-leaf. In a printed inscription inside the cover S. Maria de Morimundo is less probably identified with the Cistercian Abbey of Morimond, dioc. of Langres, in Champagne, founded in 1115. For several other MSS. from Morimondo see M. R. James, *Cat. of the Maclean MSS. in the Fitzwilliam Museum, Cambridge*, 1912.

BIBLE: Latin Vulgate version, except the Psalms, which are Jerome's version from the Hebrew. Preceded by Jerome's Epistle to Paulinus, with the rubric 'Incipit prologus generalis sancti Ieronimi presbiteri super totam bibliothecam'.

The order of the books, with the prologues, is given below in the descriptions of the initials. It is regular except that the apocryphal 3 Esdras is included, and that the Pauline Epistles precede Acts. The prologue to Haggai follows



that to Jeremiah (f. 285 *b*), but is repeated in its proper place (f. 352 *b*). The Prayer of Solomon is at the end of Ecclesiasticus as ch. lii.

At the end (ff. 476–512) are the ‘Interpretationes Hebraicorum nominum’ [by Remigius of Auxerre].

They are followed (f. 512), in another but contemporary hand, by a short compendium of Gospel history, beg. ‘Deprehenda in memoriam breuiter hystoria euangelica’; and on the *verso* of the same leaf a Kalendar has also been added, which helps to determine the provenance of the MS. It is clearly Dominican, and includes the following entries, among others, in red:—

Feb. 4.	Anniuersarium patrum et matrum. ix lect.	Aug. 5.	Beati Dominici conf. et beati Emigdii mart. tot. dupl.
Apr. 29.	S. Petri mart. de ordine predi- catorum (d. 1252, can. 1253). totum duplex.	„ 12.	Oct. S. Dominici.
May 24.	Transl. S. Dominici. tot. dupl.	Sept. 5.	Anniuersarium familiarium et be- nefactorum ordinis nostri.
June 13.	Antonii [de Padua] conf. de ord. minorum (can. 1232). An inser- tion (13th cent.).	Oct. 4.	Francisci conf. Simplex.
		„ 10.	Anniuersarium omnium fratrum ordinis nostri.

St. Emygdus was first bishop and patron of Ascoli in the March of Ancona, and the MS. perhaps belonged to the Dominicans of that city. On Dec. 24 there is an inserted obit, 1298, of the Bishop of Cervia, viz. Teodorico Borgognoni (consecr. 1270), a Dominican, who died at Bologna and was buried there in the Dominican church (Cappelletti, *Le Chiese d’Italia*, ii, p. 564).

At the end of the Kalendar (f. 513), in the same hand, is a list of years from 1262 to 1305, with the indiction, epact, concurrent and date of Easter; followed (f. 513 *b*) by a table of lessons for Sundays and Saints’ days, which is also Dominican. If, as is most probable, these additions (except the obit) were made in 1262, the Bible must be earlier than that date, but it is not likely to have been written much, if at all, before 1260.

Vellum; ff. 514.  $10\frac{3}{4}$  in.  $\times$   $7\frac{5}{8}$  in. Double columns of 49 lines. *Circ.* 1260. Italian (Bolognese). Collation, 1<sup>12</sup>–8<sup>12</sup>, 9<sup>14</sup>, 10<sup>10</sup>, 11<sup>14</sup>, 12<sup>10</sup>, 13<sup>12</sup>, 14<sup>14</sup>, 15<sup>10</sup>, 16<sup>14</sup>, 17<sup>10</sup>, 18<sup>14</sup>, 19<sup>12</sup>, 20<sup>12</sup>, 21–42 (14 and 10 leaves alternately), 43<sup>8</sup>. Sec. fol. ‘uolueret labiis’. The text on f. 96 *b* (last page of a gathering), viz. the beginning of 1 Kings, has been cancelled owing to the omission of i. 8–26, and the book begins again on f. 97. A small, neat, compact Italian hand; incipits, explicits, &c., in red, and chapter-initials alternately red and blue with penwork decoration in the same colours reversed, sometimes projecting diagonally across the lower margins. Running titles of books in alternate red and blue capitals.

The pages at the beginning of books and prologues are beautifully decorated, having an historiated initial with a partial border formed of a bar of colour ornamented with knots, conventional foliage, gold studs, &c., and terminating in lateral branches on which other subjects are depicted, as well as birds, beasts, grotesques, &c. Gold is almost exclusively reserved for nimbi, and the favourite colour is a rich ultramarine. This is used for all backgrounds, but also for draperies, &c., as well as orange-red, green, grey, and light brown. The hair is often red, green, or blue, and there is a marked greenish tinge in the faces. The subjects are:—

1. f. 1. Ep. to Paulinus. Initial F full height of the column. In the upper part, St. Jerome, tonsured, sits at a desk, handing	a scroll to a Dominican on <i>r</i> . In the shaft five half-length figures with foliage, gold studs, &c. In the lower margin are two roundels,
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with border of white lozenges on blue and red bands, containing on *l.* St. Dominic giving his Rule to a crowd of Dominicans (in black and white), and on *r.* St. Francis giving his Rule to a crowd of Franciscans (in grey). Between the roundels are the Father and Son, and on each side three figures with scrolls, together with a goldfinch and another bird.

2. f. 3 *b* (pl. LIII). Prol. to Pentateuch. Jerome, without tonsure or nimbus, writing.

3. f. 4 (pl. LIV). Genesis. Splendid initial *I* full height of the page. At the top, two angels with white drapery over their arms. In the shaft, eight medallions, viz. (1) the Creator, holding an orb divided in the middle; (2, 3) seated between two trees; (4) pointing up to the sun and moon; (5) between three beasts on *l.* and two birds on *r.*; (6) creating Eve; (7) the Fall, Eve on *l.* taking an apple from the serpent's mouth, Adam on *r.*; (8) the Creator seated, in the act of benediction. Below, the Annunciation, Gabriel and the Virgin both standing; and in the corners the Evangelists with scrolls, each having the head of his symbol.

In the lower margin of ff. 3 *b*, 4 are five roundels, three on *l.* of the initial and two on *r.*, with fine fleur-de-lis borders (orange-red, blue, and pale yellow), containing:—

(1) The Nativity. The Virgin with the Child in her arms on *l.*, Joseph on *r.*, manger with ox and ass in centre, and three angels above a mountain in background.

(2) The Betrayal. Peter and Malchus on *l.*, soldiers on *r.* and behind, some with curious chimney-pot helmets.

(3) Christ, with loin-cloth, taking off his tunic, Jews and soldiers on *l.*, the Cross and a man with hammer and nails on *r.*

(4) The Crucifixion. The Virgin supported by two women on *l.*, St. John on *r.*, two angels above. Italian buildings in background.

(5) The Resurrection. The three women on *l.*, the angel on *r.* seated on the Sepulchre, behind which is a light domed canopy. Three soldiers sleeping in foreground.

Among foliage between the roundels above and below are angels, saints, and other figures; and in the *r.* upper corner of f. 4 is the Flight into Egypt, Joseph leading the ass.

4. f. 22 *b*. Exodus. Moses, nimbed, on *l.*, addresses Aaron and two others.

In border, two men in a boat, one rowing, the other holding a line attached to a winged monster.

5. f. 37 *b*. Leviticus. Moses, nimbed, stands among buildings, with hands raised towards the Deity above on *r.*

In upper border, the Virgin and St. John, half-length.

6. f. 47 *b*. Numbers. Moses, horned and

nimbed, looks up towards the Deity, who extends an arm to him over a balcony.

In lower margin, two nude figures on lions, both to *r.* One, who sits fronting the tail, but is turning round, brandishes a sword and thrusts his left arm down the lion's throat; the other, with pennoned lance and buckler, turns back to face his antagonist.

7. f. 62. Deuteronomy. Moses stands on *l.*, with rod in hand. On *r.* Israelites crowd to drink water flowing from the rock.

In lower margin, three men haul in a net filled with fish (pl. LV, a).

8. f. 75 *b*. Prol. to Joshua, 'Tandem finito'. Head of a monk or friar, with black hood.

9. f. 75 *b*. Joshua. Moses, nimbed, lies dead, head to *l.* Joshua points to him and looks up to the Deity above on *r.*

10. f. 84 *b*. Judges. Joshua, nimbed, lies dead, head to *l.* On *r.* Israelites appeal to the Deity above on *l.*

In lower margin, an archer, and a hawk with rabbit.

11. f. 94. Ruth. Elimelech, with a staff, on which is a white cloth, over his shoulder, climbs a hill to *r.* Below is Naomi carrying one child and leading the other by the hand.

In lower margin, two squirrels.

12. f. 95 *b*. Prol. to Kings, 'Viginti et duas'. A king seated. A youth on *r.* offers him a cup.

13. f. 96 *b* (cancelled page). 1 Kings (1 Sam.). Nimbed figure, half-length, holding an open book.

14. f. 97. 1 Kings. Initial *F* full height of page. Elkanah kneels before an altar. Behind him, on *l.*, his two wives and another woman. In the shaft, a beast climbing, &c.

15. f. 110 *b*. 2 Kings. David, on *l.*, bids his servant slay the Amalekite, who kneels on *r.*

In lower margin, an old man (? the old prophet in Bethel) on an ass.

16. f. 121. 3 Kings. David lies propped up on a couch to *l.* A servant introduces Abishag.

In lower margin, two fish-monsters.

17. f. 133 *b*. 4 Kings. Ahaziah, reclining on *r.*, sends a messenger to inquire of Beelzebub.

In lower margin, Ahaziah's messengers meet Elijah.

18. f. 145 *b*. Prol. to Chronicles, 'Tantus ac talis'. Small foliated *T*.

In border, a nearly nude figure with pennoned lance and shield.

19. f. 146. 1 Chronicles. Group of five men standing, three in front old, two behind young.

In lower margin, the creation of Eve.

20. f. 156 *b*. 2 Chronicles. Solomon, with two men behind him, kneels before an altar



on *r.* Above, the head and hand of the Deity.

In lower margin, two heads to *l.* and *r.* with high peaked foreheads; in front of each a blue bird.

21. f. 170 *b.* 1 Esdras; with prol. 'Utrum difficilius'. Below, under an arch, Cyrus enthroned, looking up. Above, a man, half-length, with trowel and bowl of mortar.

In lower margin, two small birds.

22. f. 174 *b.* 2 Esdras (Nehemiah). N. writing at a desk. At his feet a pitcher. In background a round building.

In lower margin, the Virgin, half-length, and Child.

23. f. 179 *b.* 3 Esdras. Four priests, with buildings (the Temple) on *r.*

In lower margin, Josias on a cushioned seat.

24. f. 185 *b.* Tobit; with prol. 'Mirari non desino'. T., nimbed, lies asleep, head to *l.* Above, on a building beside him, a swallow. In init. of prologue a youthful bust to *r.*

In border, a nearly nude man spearing a spider; another man with pennoned lance riding a monster; and a bearded human head, to which are attached the hind legs of an ox.

25. f. 189. Judith; with prol. 'Apud Hebreos'. Holofernes, nude, lies in bed, head to *l.*, with a white curtain behind. Judith seizes his hair and brandishes a sword.

In lower margin, the risen Christ and Mary Magdalene.

26. f. 194 *b.* Esther; with prol. (f. 194) 'Librum Hester'. The Virgin (a larger figure than usual), standing, with the Child in her arms.

In lower margin of f. 194, Ahasuerus, seated, extends his sceptre to Esther, kneeling, on *r.* Mordecai (a much smaller figure) sits on *l.* On. f. 194 *b.* a man in a short tunic holding up a cup.

27. f. 199 *b.* Job; with prol. 'Si aut fiscellam'. Job, nimbed, naked and covered with red and blue spots, lies on a couch to *l.* On the farther side are his wife, who bends over him, three other women, and his three friends.

In the lower margin, he sits, spotted as before, scraping himself with a potsherd; in front of him, on *r.*, stands a hairy devil addressing him.

28. f. 209 *b.* Psalter; with prol. 'Scio quosdam'. In init. of prologue a nimbed grey monk, seated, reading. In init. B of Ps. i, above, Christ, half-length, with book, an angel on either side; below, David, as an old man, crowned, sits on the ground playing a viol, the form of which is noteworthy.

In upper margin (clipped in binding), David playing a harp, and slaying the lion.

29. f. 213. Ps. xxvi, *Dominus lux mea*. A bishop, standing behind an altar, anoints

from a horn a boy kneeling on *l.* On *r.* a woman, seated, her head resting on her left hand. A doubtful subject: Samuel and David, or perhaps Eli, Samuel, and Hannah.

In margin, David, looking up to the Deity above on *r.*, points to his eyes.

In lower margin, on *l.* an old man seated, before him a youth holding his hands, and on *r.* another old man with his hands on the youth's shoulders (? Samuel, David, and Jesse).

30. f. 215. Ps. xxxviii, *Dixi custodiam*. Saul, seated, on *l.* David, kneeling on *r.*, shows him the head of Goliath.

In lower margin, David beheading Goliath.

31. f. 217. Ps. lii, *Dixit stultus*. Fool, in red shirt only, to *r.* with club and drinking cup.

In lower margin, David rending the jaws of the bear.

32. f. 219 *b.* Ps. lxviii, *Salva me Deus*. Above, the Deity, half-length, with book. Below, David, nude but crowned, in water, with upraised hands.

In border, two birds, a nude figure supporting the initial, a serpent, &c. In lower margin, a seated figure imploring.

33. f. 222. Ps. lxxx, *Laudate deum*. David playing a harp.

In border, half-length figures playing viol, harp, and psaltery.

34. f. 224. Ps. xcvi, *Cantate*. The Nativity. The Virgin suckling the Child; manger with heads of ox and ass in background, and four angels above a mountain.

In lower margin, on *l.* a group of Dominicans (black and white), on *r.* a group of Franciscans (grey), singing at lecterns. Above, the Deity, who turns, with outstretched hand, towards the former.

35. f. 226 *b.* Ps. cix, *Dixit Dominus*. The Father and Son, seated, both with cross-nimbi, holding books.

36. f. 232. Proverbs; with prol. 'Iungat epistola'. In init. of prologue, above, a Dominican with book, standing; below, an old man nearly nude, seated, looking up. In init. of text, Solomon, with rod and book, seated. Before him on *r.* Rehoboam, in drawers only, with folded arms.

In lower margin, an old man seated expounds to five men kneeling on *r.*

37. f. 240 *b.* Ecclesiastes; with prol. (f. 240) 'Tribus nominibus'. In init. of prologue, an old man's head. In init. of text, a tonsured man seated, holding a round object, on which he appears to be lecturing to four men on *r.*

38. f. 243. Song of Solomon. The Virgin and Child, with an angel on either side.

In border, a large bird. In lower margin, a man supporting the initial on his upraised arms, and, below, an angel addressing a group of men on *r.*

39. f. 244 *b.* Wisdom; with prol. 'Liber



sapientie'. Solomon, half-length, seated, with scales in right hand and sword in left, the blade under his armpit.

In lower margin, an angel addressing three men on *r*.

40. f. 250*b*. Ecclesiasticus; with prol. 'Multorum nobis'. Christ with sceptre, seated, gives a book to a youth on *r*.

In lower margin, two bishops, half-length, with pastoral staves and books; also two birds.

41. f. 266*b*. Isaiah; with prol. 'Nemo cum prophetas'. The prophet, an old man, nimbed, with loin-cloth, bound to a saltire cross, with his arms behind the cross-bars. Two men have sawn him down to the middle.

In lower margin, a hawk and a heron.

42. f. 286. Jeremiah; with prol. (f. 285*b*) 'Ieremias propheta'. In init. of prologue, a tonsured figure with bare feet, to *l*.

In margin below, two men seated gazing at a monster on *r*., which has the head of an eagle, the arms and chest of a man (with a sword), and the body of a lion (?).

In init. of text, the prophet, old, nimbed, seated, holding a cup. Before him on *r*., three men kneeling.

In upper margin (clipped in binding), on *l*. Jeremiah seated, to *r*., with the 'seething pot' before him; on *r*. the same seated to *l*., with a basket of figs before him (? Jer. xxiv. 1). Also a parrot and another bird.

43. f. 307. Lamentations. A city (Jerusalem), with a high tower in the centre.

In lower border, on *l*. a city; on *r*. Jeremiah, seated, lamenting. Also two black birds.

44. f. 309. Baruch; with prol. 'Liber iste'. On *l*. Jechonias, crowned, with sceptre, seated. On *r*. Baruch reading.

In lower margin, two cranes.

45. f. 312. Ezekiel; with two prologues (f. 311*b*) 'Ezechiel propheta' and (f. 312) 'Ezechiel qui in Latinum'. The prophet, nimbed, reclines with head to *l*. Above, four half-length figures with heads of man, lion, ox, and eagle.

In lower margin, a cock and hen.

46. f. 332. Daniel; with prol. (f. 331*b*) 'D. prophetam'. In init. of prologue, a youthful head, crowned. In init. of text, Daniel, with red robe and crown, half-length, full-face; round him seven lions, two with paws on his shoulders. Above, an angel, quarter-length.

In border, a lion, seated on its haunches, holding up a branch. In lower margin, a jay.

47. f. 340. Hosea; with prol. to the minor prophets (f. 339*b*) 'Non idem ordo' and prol. to Hosea 'Temporibus Ozie'. Gomer lies in bed, head to *r*., under a looped-up curtain. On *l*. three men on farther side of the bed, and above them Hosea, half-length, holding up

a swathed infant to the Deity above on *r*.

48. f. 343. Joel; with prol. (f. 342*b*) 'Sanctus Iohel'. On *l*. Joel, nimbed, with scroll, seated. On *r*. a tree, rock, and three birds.

In border, small birds and a horse's head and forelegs; and, below, a fox, and a cock pecking ears of corn.

49. f. 344. Amos, with two prologues 'Ozias rex' and 'Amos pastor'. In init. of first prol., a bearded head; in border a dog on its hind legs, with a pot on its shoulders. In init. of text, on *l*. Amos, nimbed, with scroll, seated; on *r*. a tree and two sheep.

50. f. 346*b*. Obadiah; with three prologues 'Iacob patriarcha', 'Hebrei hunc esse', and 'Abdias qui interpretatur'. In init. of first prol., the prophet, nimbed, seated; below, a dog-faced man with book. In init. of text, the prophet, nimbed, half-length, on *r*. hands up a dish to one of four men at table.

In upper margin, two busts.

51. f. 347. Jonah; with prol. 'Sanctum Ionam'. Above, on *l*. Jonah with hands raised towards the Deity on *r*. Below, a ship with mast and sail, and six men in it.

In margin below, Jonah, nude, standing erect with upraised hands in the mouth of a fish.

52. f. 348. Micah; with prol. 'Temporibus Ioathe'. On *l*. Micah, a bearded portly man with nimbus, seated, addresses three soldiers with lances and shields standing on *r*.

In lower margin, a lion and a bird.

53. f. 349*b*. Nahum; with prol. 'Naum prophetam'. In init. of prol., an old man, half-length. In init. of text, Nahum, nimbed, on *l*., points to falling towers.

In lower margin, two old men, one with scroll, arguing.

54. f. 351. Habakkuk; with prol. (f. 350*b*) 'Quatuor prophete'. In centre, a woman standing, with outspread hands. On each side of her a king with book, seated, and a man behind him.

In lower margin, the prophet, nimbed, walks to *r*., with a staff over his shoulder, on which hang a white cloth and a small keg; an angel grasps his hair from above. On *r*. a city approached by a bridge with a tower at each end.

55. f. 352. Zephaniah; with prol. (f. 351*b*) 'Tradunt Hebrei'. In init. of prol., an old man's head, tonsured. In init. of text, on *l*. the prophet, nimbed, seated preaching; on *r*. a group of people lamenting, water with fish, and, above, flames descending.

In border, an old man, carrying a lance with blue pennon; below, the prophet with scroll, seated on a cushion.

56. f. 353. Haggai; with two prologues (f. 352*b*) 'Ieremias propheta' and 'Aggeus



festiuus'. In init. of first prol., a monk, in red cloak and hood, with book. In init. of text, below, under an arch, Cyrus pointing up, on *r.* a man with a trowel; above, a man, half-length, holds up a vessel of mortar to another with a trowel (cf. no. 21).

In lower margin, two horsemen, with lance and shield, charging each other.

57. f. 354. Zechariah; with two prologues (f. 353 *b*) 'Secundo anno' and 'Zach. memor'. Above, the prophet, without nimbus, seated on *l.*, looks up to an angel on *r.* Below, an angel, half-length, full-face, points downwards to two women, seated, who hold up a font-like vessel, from which a woman's bust with uplifted hands projects (cf. Zech. v. 5-11).

In border, a woman's head nimbed; and, below, an old man's head, with scroll.

58. f. 357 *b*. Malachi; with two prologues (f. 357) 'Deus per Moysen' and 'Mal. qui interpretatur'. A crowd of tonsured men, with three in the centre mitred. Above, two angels pointing down.

In border, two owls and an old man, half-length; below, Christ grasping the wrist of an old man, kneeling (Lazarus?), behind whom are two women.

59. f. 358 *b*. 1 Maccabees; with prol. 'Machab. libri'. Alexander, crowned, on horseback with two others on *l.* strikes Darius, crowned, on horseback on *r.*, on the shoulder with a sword.

In lower margin, a man reclining against the wall of a building with a lofty tower. Also a bird.

60. f. 371. 2 Maccabees. An old man, nimbed, seated, gives a scroll to three monks on *r.*

In lower margin, a winged youth with a fish at the end of a long rod.

61. f. 380. Matthew; with prol. 'M. ex Iudea'. Large init. L (clipped at top in binding). Jesse reclining, head to *l.*, nimbed, with a tree springing from his loins in which are twenty half-length figures, including David with harp, Solomon with scroll, the Virgin with scroll, and Christ with book.

In lower margin, between two lofty towers, on *l.* Matthew, seated; his symbol, a man, on *r.* standing, holds out to him an open book.

62. f. 392. Mark; with prol. 'M. euangelista'. In a tower of three stories, Mark, winged, seated, writes on a scroll. Below, his winged lion, nimbed, with scroll. At the bottom, Mark standing, with scroll.

In lower margin, an old man, nimbed, adoring a cross on a rock to *r.*

63. f. 399 *b*. Luke; with prol. 'L. Syrus natione'. Winged, seated to *r.* before a desk on which is a scroll, his right arm extended upwards.

In border, above, two nimbed winged oxen;

below, a young girl standing, fondling a large black cat.

64. f. 412 *b*. John; with prol. 'Hic est Iohannes'. Three stories: at top, John, youthful and beardless, half-length, full-face, with hand raised in benediction; below, in a quatrefoil, his nimbed winged eagle, with scroll; at bottom, as an old man, seated, looking up to *r.*, right hand raised, in left a roll.

In lower margin, on *l.* winged, with a nimbed eagle's head, holding a scroll; on *r.*, youthful, nimbed, with scroll.

65. f. 423. Romans; with prol. (f. 422) 'Primum intelligitur', and two arguments 'Romani sunt' and 'Romani qui in urbe'. Paul, old and bald, with sword, gives a scroll to a man with long staff on *r.*

In lower margin, he shakes the viper from his hand into a fire; group of men on *r.*

66. f. 428. 1 Corinthians; with arg. 'Corinthii sunt Achaici'. Paul gives a scroll to two men on *r.*

In lower margin, a crow on a hare.

67. f. 432 *b*. 2 Corinthians; with arg. 'Post actam'. Paul gives a scroll to three tonsured men in grey on *r.*

In lower margin, three men stoning Stephen, who is tonsured and kneels to *r.*; on *l.* Saul, seated, directs them; behind him stands a man in link-mail with mace and shield.

68. f. 436. Galatians; with arg. 'Galate sunt Greci'. Paul, with sword, addresses two mitred bishops in chasubles, one with book, on *r.*

In lower margin, Saul struck blind: on *l.* he is falling (not from a horse); an angel above with outstretched arm; soldiers on *r.* in link-mail with spears and shields.

69. f. 437 *b*. Ephesians; with arg. 'Ephesii sunt Asiani'. A tower with a loggia; a man on the top lets down a basket in which Paul's head is seen.

In lower margin, on *l.* Paul, without nimbus, holding a sword; on *r.* the Apostles, Peter with keys, two others with books, one of whom holds Paul by the right wrist.

70. f. 439. Philippians; with arg. 'Philippenses sunt Macedones'. Paul, with Barnabas behind, heals a cripple, on crutches, on *r.* (Acts xiv. 8, 9).

In lower margin, the cripple, dropping his crutches, kneels before Paul and Barnabas, on *r.*

71. f. 440 (pl. LV, b). Colossians; with arg. 'Colosenses et hii'. Paul, with Silas behind, on *r.* exorcizes the spirit of divination in a girl at Philippi (Acts xvi. 16-18).

In lower margin, stripped to the waist, he is scourged by four men (ib. 23).

72. f. 441 *b*. 1 Thessalonians; with arg. 'Thess. sunt Macedones'. In init. of arg.,



two finely painted faces. In init. of text, Paul gives a scroll to two men on *r*.

In lower margin, a man, with his foot on the head of a lion, spears it through the loins.

73. f. 442 *b*. 2 Thessalonians; with arg. 'Ad Th. secundam'. Three men on *l*., with tiny devils issuing from their mouths, drive before them seven men on *r*. (Acts xix. 13-16).

74. f. 443. 1 Timothy; with arg. 'Timotheum instruit'. Paul on *l*., standing, preaches to a crowd, seated, on *r*. Four lamps suspended from the initial above (Acts xx. 7, 8).

75. f. 444 *b*. 2 Timothy; with arg. 'Item Timotheo'. Paul with upraised hands kneels on *l*., with two other nimbed figures standing behind him. A youth on *r*., behind whom is a man with hand on his shoulder (? Eutychus, ib. 9-12).

76. f. 445 *b*. Titus; with arg. 'Titum commonefacit'. Paul, with book, on *r*. looks up to an angel above on *l*.; three men on *l*. appear to remonstrate (? Acts xxi. 4).

77. f. 446. Philemon; with arg. 'Filemoni familiares'. Paul on *l*. gives a scroll to a mitred bishop in a chasuble on *r*. with three others.

In lower margin, three men, with hands laid on Paul, accuse him before a bishop, in chasuble with mitre and pastoral staff (the High Priest), seated on *r*.

78. f. 446 *b*. Hebrews; with arg. 'In primis dicendum'. Paul, with sword, on *l*. addresses two men, one with book, on *r*.

In lower margin, a green dog barking to *l*., and a blue crane with a fish in its beak.

79. f. 450. Acts; with prol. 'Lucas euangelista'. The Ascension: the Virgin in centre, Peter with keys on her *r*., eleven apostles, all standing. Only the feet of Christ are visible.

In lower margin, on *l*. two men seated arguing, one nimbed (Luke?), the other with a scroll on his knees; on *r*. Luke with scroll walking.

80. f. 463 *b*. Prol. to Catholic Epistles, 'Non ita est ordo'. Bust of an old man in a red garment.

81. f. 464. James. Two compartments:

above, Christ, half-length, points down; below, James addresses a group of men, pointing up.

In lower margin, a wolf devouring an ox.

82. f. 465. 1 Peter. Peter's vision: he sits on *l*., and two angels above let down a sheet full of birds and beasts.

In lower margin, two nimbed figures on *l*. and *r*., half-length, with books.

83. f. 466 *b*. 2 Peter. Above, Peter, half-length, with keys, gives a scroll to a messenger below.

In lower margin, two dragons.

84. f. 467 *b*. 1 John. Christ on *r*., shows his pierced right hand and holds a roll in the other. Thomas on *l*., half-length, with his left hand on Christ's side.

In border, a bird, and, below, a dragon.

85. f. 468 *b*. 2 John. Above, John, half-length, on *l*. gives a scroll to a messenger, half-length, on *r*. Below, the messenger on *r*. gives the scroll to the 'elect lady', behind whom are her two sons, all half-length.

In lower margin, on *l*. a man with sword and shield fighting with a lion; on *r*. a man with spear transfixing a lion lying on its back.

86. f. 469. 3 John. Above, John, half-length, with book, gives a scroll to two messengers, half-length, below, on *l*. of whom is a tree.

In lower margin, two lions.

87. f. 469. Jude. Below, Jude pointing upwards. Above, four men behind a table, on which are a gold cup and two red dishes.

88. f. 469 *b*. Apocalypse; with prol. 'Ioh. apost. et euang.'. John reclining, hand to head, on *r*. an angel, who blows a horn into his ear. Above, seven lighted candles on a candlestick between two angels.

In lower margin, on *l*. Christ, with a sword in his mouth, riding on a white horse to *r*., followed by five other horsemen; on *r*., within a mandorla supported by two angels, Christ enthroned holding up an open book; below, eleven angels.

In init. of prologue, a nimbed monk, with red hood, holding a book.

This beautiful Italian Bible, especially interesting from its having an approximate date, may be compared with the 'Bentivoglio Bible', late 13th cent., in Mr. H. Yates Thompson's collection (MS. 4, *Descr. Cat.*, Ser. i, 1898, p. 12, *Illustrations*, ii, 1908, p. 7, pls. xvi-xxi). The subjects in the initials are in some cases the same, but they mostly differ, and those in the present MS. are more unusual and their execution is on the whole superior. Other fine Bibles of the same school, but rather later, are in the British Museum, Add. MS. 18720 (*Illum. MSS. in Brit. Mus.*, 1903, pl. 38), and at Paris, Bibl. Nat. MS. lat. 18 (Venturi, *Storia dell' Arte italiana*, 1901, &c., ii, figs. 345-50, iii. 474, v. 774; Herbert, *Illum. MSS.*, 1911, p. 260). The style is Bolognese, and as Bologna was an important centre of the Dominican order, the MS. was most probably executed there, though it may afterwards have come into the possession of the Dominicans at Ascoli. It is also possible that the artist was Odorasio da Gubbio, who is mentioned by Dante,



*Purg.* xi. 79–84, and whom his commentator Benvenuto da Imola calls 'Magnus miniator in civitate Bononiae', where he was working 'de penello de bono azzurro' in 1268 (Venturi, iii, p. 457).

Binding, comparatively modern, of rose-coloured velvet, with overhanging flaps; lined with red silk damask. Edges gilt and gaufered.

Purchased from Ellis, of Bond Street, London, 1913.

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PLS. LVI, LVII

BIBLE: Latin Vulgate version, preceded by Jerome's Epistle to Paulinus, or General Prologue, with rubric 'Incipit epistola sancti Ieronimi presb. de omnibus libris noui et ueteris testamenti ad Paulinum presb.' Only the first few words of the prologue to the Pentateuch (to 'Daniele sortitus') remain; the rest, together with Genesis i. 1–20, 'terram sub', was on a leaf (after f. 4) now lost. Another leaf, containing 1 Esdras i. 1–ii. 68, 'ingrederentur', together with the end of the prologue, is lost after f. 249; and two more, Tobit viii. 4, 'nocte in nostro'—xiv. 2, 'completis itaque', after f. 278.

The order of the books (for which, with the prologues, many of which are unusual, see below in the descriptions of the initials) is somewhat irregular. Thus Job follows Nehemiah (2 Esdras), and Proverbs—Ecclesiasticus follow Esther and are followed by 3 Esdras and the Psalms. The rubric to 3 Esdras is 'Hic liber subscriptus est liber tercius Esdre prophete qui debet poni post duos libros Esdre qui sunt suprascripti in loco suo ubi debent esse'. At the end of the Psalms (f. 379 *b*) is the psalm 'Pusillus eram', with rubric 'Psalmus autem hic qui subsequitur proprie Dauid ascribitur extra numerum'; and the Apocalypse is followed (f. 650) by 4 Esdras to the end of ch. ii, 'dom. Dei vidisti'.

Vellum; ff. 652 (f. 138 duplicated). 11 in. × 8 in. Double columns of 38 lines. Late XIII cent. Italian. Collation, 1<sup>12</sup> (wants 5), 2<sup>12</sup>–20<sup>12</sup>, 12<sup>12</sup> (wants 12), 22<sup>12</sup>, 23<sup>12</sup>, 24<sup>12</sup> (wants 6, 7), 25<sup>12</sup>–54<sup>12</sup>, 55<sup>8</sup>; with catchwords. Modern fly-leaves. Sec. fol. 'multos quia'. An Italian hand, generally well formed and regular, with wide margins. The ink on some pages has partially disappeared. Incipits, explicits, &c., are in red, and chapter-initials are alternately blue and red, the former with red, the latter with blue or violet, penwork decoration. Running-titles, as well as chapter-numbers, are in alternate red and blue capitals; and capitals within the text are touched with red.

Each book has an historiated initial on a gold ground, with a partial border. The miniatures are on a small scale, but are carefully painted. The features, more particularly from f. 304, are rather swarthy, and the colours generally dull. They include red, blue, green, violet, and brown. The initials of prologues are smaller, and are usually foliated or contain a minute figure of Jerome, nimbed, in dark brown monastic garb, writing. The borders differ in character. As far as f. 293 *b* (Proverbs) they are usually formed of broad bands of gold as a background for scroll foliage, birds, dragons, &c., which are also sometimes painted on the plain vellum; but from f. 304 (Ecclesiastes) onward they consist of a slender stem, with slight foliation branching out along the upper and lower margins and surrounded at intervals with filamented gold studs. From the same point dark blue instead of gold is used for the ground within the initial. The style contrasts strongly with that of MS. 51, and Byzantine influence is more apparent, both in the designs and colouring. The subjects of the miniatures are:—



1. f. 1. Ep. to Paulinus. Jerome, without nimbus, in black over brown, sits writing. Gold ground, and border with foliage, dragons, &c.

2. f. 4 b. Prol. to Pentateuch, 'Desiderii mei'. The same, without nimbus, in black over white (Dominican), writing.

In lower margin, a band of blue edged with red; on it scroll-foliage with gold ground.

The leaf with the initial of Genesis is lost after f. 4.

3. f. 32. Exodus. Moses, nimbed, with crutched stick, and Aaron, holding a bowl, address three men, one with book, on r. Behind them on l. six men apparently disputing.

In upper border, two dragons.

4. f. 55. Leviticus. An altar, draped in red, with fire on it. On l. a man places a lamb on the altar, and on r. another man addresses him.

5. f. 71 b. Numbers. Under a domed oriental arch a man kneels before an altar on r., over which hangs a lighted lamp.

Gold band-border, with foliage, rosettes and buds, and dragons.

6. f. 95 b. Deuteronomy. Moses, with Book of the Law, delivers a rod to Joshua, with two others, on r.

In upper margin, two dragons, &c., on a gold ground.

7. f. 117 (pl. LVI). Joshua; with prol. (f. 116 b) 'Tandem finito'. J., in link-mail and surcoat, kneels on l., his left hand on his sword. On r. a tree growing from a rock and, above, the Deity in a cloud.

Gold band-border, with foliage, dragons, and parrots.

8. f. 131. Judges. Within a domed building six men kneel before an altar on r. Above, the Deity in a cloud.

In upper and lower margins, two dragons and two parrots on gold ground.

9. f. 144 b. Ruth. Elimelech, with bundle on a stick over his shoulder, and Naomi with their two sons journey to r. Jagged rocks on extreme l.

10. f. 148. 1 Kings (1 Sam.); with prol. (f. 146 b) 'Viginti duas'. On l. Hannah with Samuel in her arms. On r. Eli, with outstretched hand, behind an altar, on which he lays a book. In foreground three small oxen.

In border, foliage and dragons on gold.

11. f. 167. 2 Kings. On l. David, with gold skull-cap, seated with upraised hands. On r. the Amalekite kneels before him. Injured by flaking off of gold and pigment.

In border, foliage and dragons on gold.

12. f. 181 b. 3 Kings. On l. David, nude, lies propped up in bed with outstretched hand. On r. Solomon, seated, holding orb and sceptre.

In upper margin, two doves on gold.

13. f. 199. 4 Kings. On l. the messengers of Ahaziah, one of whom, on horseback, addresses Elijah, nimbed, with another, on r.

14. f. 215 b. 1 Chronicles; with prol. (f. 215) 'Si Septuaginta'. Above, the Deity, half-length, his hands resting on two of four medallions below containing half-lengths of patriarchs, nimbed.

In border, dragons and birds.

15. f. 230 b. 2 Chronicles. Solomon, with crown like a skull-cap, enthroned, holding orb and sceptre. On l. two men with hands raised in petition. On r. a man in link-mail and surcoat with sword and buckler. At foot of the throne two lions.

In upper margin, foliage on gold.

The leaf with the initial of 1 Esdras (prol. 'Utrum difficilior', f. 249) is lost.

16. f. 254. Nehemiah (2 Esdras). Nehemiah on l., seated on a rock, addresses a group of men on r.

In upper margin, two dragons.

17. f. 262. Job; with prol. (f. 261 b) 'Cogor per singulos'. Job, covered with black spots, seated on a rock on l., with a man behind him, addresses his wife and other women on r.

On f. 261 b a border of spiral foliage, rosettes and flower-buds, together with dragons, on gold.

18. f. 276. Tobit; with prol. (f. 275 b) 'Mirari non desino'. He lies on a bed, with dark red coverlet, to l. Above him a swallow, and on the farther side of the bed a domed building.

In border, foliage on gold, and dragons.

19. f. 279. Judith; with prol. 'Apud Hebreos'. Holofernes, clothed and crowned, lies propped up in bed to l. Judith grasps his crown and strikes his neck with a sword held in her left hand.

20. f. 286. Esther; with prol. 'Librum Hester'. Init. I a plain band of gold with cross-piece at the foot. Esther, a tall figure, crowned, full-face, stands holding a ring (?) in front of her bosom. Below, a dragon and foliage.

21. f. 292 b. Prologues to Sapiential books, viz. (1) 'Iungat epistola', (2) 'Tribus nominibus', and (3) 'Tres libros'. In first init. a dragon.

22. f. 293 b. Proverbs. On l. Solomon, crowned, with sceptre, seated, addresses Rehoboam, standing, with folded arms, on r.

In border, dragons, birds, and foliage.

23. f. 304. Ecclesiastes. In front of a trellis, over which hangs a red curtain, between two towers on a wall, a young man and girl are conversing, both pointing down to a prostrate man below.

The hand changes, and the stem-borders begin, at this point.

24. f. 308. Song of Solomon. Christ on l.



and a female figure (the Church) embracing him on *r.*; both with beaded nimbi.

25. f. 310. Wisdom; with prol. 'Liber Sapientie'. Solomon enthroned, with sword in one hand and scales in the other. Two men on each side.

26. f. 318. Ecclesiasticus; with two prologues, 'Multorum nobis' and 'Librum Iesu fil. Syrach'. Solomon, with sceptre, enthroned on *l.*, addresses a group of men under an arch between two towers.

27. f. 339 *b*. 3 Esdras. Nimbed man, on *l.*, lays a lamb on an altar draped in red under a baldacchino, from which hangs a lamp. On farther side of the altar on *r.* a group of tonsured clerks.

28. f. 348. Psalter; with two prologues (f. 347 *b*), 'David fil. Iesse' and 'Psalterium Rome dudum'. Above, David, crowned and nimbed, seated to *r.* playing a harp. Below, two men lie prostrate, one of whom is being stabbed by a man standing over him; a woman on *r.* points to the latter, and two other men stand behind. Probably the slaying of the two sons of Rizpah (2 Sam. xxi. 8-10).

Only one of the psalms usually so distinguished has an historiated initial, viz.:—

29. f. 372 *b*. Ps. cix, *Dixit Dominus*. The Father and Son, holding books and each pointing to *r.*, sit on an altar-throne, and the Holy Dove descends between them. Under their feet is a prostrate figure.

30. f. 380. Isaiah; with two prologues, 'Nemo cum' and 'Ysayas in Ierusalem'. Isaiah, nimbed, with loin-cloth, bound by the wrists to a column. Two men have sawn through his head down to the shoulders.

31. f. 404 *b*. Jeremiah; with prol. 'I. propheta'. Jeremiah, nimbed, kneeling. Two men, on *l.* and *r.*, stone him.

32. f. 431 *b*. Lamentations. Above, Jeremiah, nimbed, seated on *l.*, with head on hand; rocks on *r.* Below, a walled city with a basilica.

33. f. 434. Baruch. Above, Baruch, nimbed, seated writing, in front of a building. Below, a city in flames; three men on *r.*

34. f. 437 *b*. Ezekiel; with prol. 'Ez. propheta'. Ezekiel, nimbed, lying asleep, head to *l.* Beyond him a river, and above, the winged man, lion, ox, and eagle, nimbed.

35. f. 463 *b*. Daniel; with prol. (f. 462 *b*) 'Dan. prophetam'. In a cave Daniel, nimbed, kneels to *r.* In the *r.* corner the heads of seven lions with gaping jaws, into one of which he puts his hand. Above, Habakkuk hands him down a basket, the angel standing beside him.

36. f. 473 *b*. Hosea; with prol. to Minor Prophets, 'Non idem ordo', and to Hosea, 'Duplex apud Hebreos'. Hosea, nimbed, on *r.*, and Gomer embracing. A basilica behind.

37. f. 477 *b*. Joel; with three prologues (f. 477), 'S. Iohel apud Hebreos', 'In hoc propheta', and 'Iohel interpretatur'. Joel, nimbed, with open book, on *l.* addresses a group on *r.*

38. f. 479. Amos; with two prologues (f. 478 *b*), 'Ozias rex' and 'Amos interpretatur'. A basilica in flames; three men seated in the doorway.

39. f. 482. Obadiah; with prol. (f. 481 *b*) 'Iacob patriarcha'. Man and woman in a cave. The latter, on *l.*, holds up her hands to Obadiah, nimbed, above, who gives her a loaf. In his right hand is a flask.

40. f. 482 *b*. Jonah; with prol. (f. 482) 'Ionam sanctum Ebrei'. Above, a walled city (Nineveh) with basilicae. Below, Jonah, nimbed, emerges from the mouth of a fish and grasps the branch of a tree on *r.*

41. f. 483 *b*. Micah; with prol. 'Temporibus Ioahe'. Micah, nimbed, addresses a group on *r.*

42. f. 485 *b*. Nahum; with prol. 'Naum prophetam'. A king, crowned, in link-mail and red surcoat, with banner and shield *arg.* a cross *gules*, rides to *r.* Behind him four captives with hands bound.

43. f. 487. Habakkuk; with prol. (f. 486 *b*) 'Abacuch propheta'. Habakkuk, nimbed, lies asleep, head to *l.* Beyond him rocks, and in background the infant Jesus, swathed, in a cradle raised on four columns, with heads of the ox and ass looking over.

44. f. 488. Zephaniah; with prol. 'Tradunt Ebrei'. A man in armour, bare-headed, about to strike with a club two nude images on a platform raised on columns standing on an altar on *r.* (cf. Zeph. i. 4).

45. f. 489 *b*. Haggai; with prol. (f. 489) 'Ieremias propheta'. Haggai, unnimbed, holding a book in both hands.

46. f. 490 *b*. Zechariah; with prol. 'Secundo anno Darii'. Zechariah (confused with Zacharias), nimbed, in alb, stands before an altar draped in red, with censer in one hand, the other raised towards an angel above, pointing down.

47. f. 495. Malachi; with two prologues (f. 494 *b*), 'Deus per Moysen' and 'Malachias Ebraice'. An altar draped in red. On *l.* two men, one of whom offers a ram. On *r.* a priest holds out his hands to take it.

48. f. 496. 1 Maccabees; with prol. 'Machabeorum libri'. Mattathias strikes with a sword a man kneeling on *r.* before an image on an altar. On *l.* a man stabs another lying prostrate.

49. f. 511. 2 Maccabees. A man seated writing on *l.* Four men standing before him on *r.* Buildings behind.

50. f. 521 *b*. Jerome's Ep. to Damasus, or 'prephacio . . . in quatuor euangelia', beg. 'Nouum opus'; followed by the prologue



'Plures fuisse'. Foliated initials on a gold ground.

51. f. 523 *b*. Matthew; with arg. (f. 523) 'M. ex Iudea'. In init. of arg., Matthew seated with a scroll in his hands. Before him on *r*. an open book on a desk. Buildings behind. In init. of text, Jesse reclining, head to *l*. From his shoulder springs a tree-trunk, on which are six small medallions with half-lengths of David, Solomon, two other kings, the Virgin, and Christ, all nimbed. Seven leaves on branches above, on each of which is the Holy Dove. Ground gold.

52. f. 539. Mark; with arg. (f. 538 *b*) 'M. Iesu Christi dilectus'. In init. of arg., Mark seated, with a book in his hands. Before him on *r*. another book on a desk. Buildings behind, one semicircular. Init. of text a nearly plain letter.

53. f. 548 *b*. Luke; with arg. 'Lucas Syrus'. Luke seated with a book in his lap, his left hand on a desk before him on *r*., on which is another book. Buildings behind.

54. f. 565 *b*. John; with arg. 'Hic est Iohannes'. In init. of arg. John seated writing in a book on his knee. Before him on *r*. a table, on which is an inkstand with black and red ink. Buildings with red drapery behind. In init. of text, a tonsured figure in a blue dalmatic, with censer in one hand and book in the other. Above, a youthful head in a medallion.

55. f. 578. Acts; with prol. 'Lucas natione Syrus' and arg. 'Actus apostolorum'. On *l*. two men stoning Stephen, tonsured and nimbed, with loin-cloth, kneeling to *r*. On *r*. an old man (? High Priest), seated, holding up Stephen's garment and giving his left hand to Paul, nimbed, who kneels before him.

56. f. 596 *b*. Romans; with three prologues (f. 595), 'Primum queritur', 'Romani sunt in partes', and 'Quoniam Romani'. Paul in a pulpit on *l*. preaching to six men seated on *r*.

57. f. 603. 1 Corinthians; with two prologues, 'Epistola prima ad Cor.' and 'Corinthii sunt Achaici'. Paul, with loin-cloth, kneeling to *r*. Three men on *l*. stone him; another on *r*. scourges him.

58. f. 609 *b*. 2 Corinthians; with prol. 'Post actam'. Paul on *l*. gives a letter to a kneeling man on *r*. Rocks and a basilica behind.

59. f. 614. Galatians; with prol. 'Galathe sunt Greci'. Paul on *l*. addresses a group on *r*.

60. f. 616. Ephesians; with prol. 'Epsesii (*sic*) sunt Asiani'. Paul, with sword, on *l*. addresses a group seated on *r*.

61. f. 618. Philippians; with prol. 'Philippenses sunt Macedones'. Paul in a domed

building (prison), kneeling, gives a scroll to a man who thrusts his arms in at a window on *l*.

62. f. 620. Colossians; with prol. 'Colossenses et hii'. Paul, with book, seated, addresses a young man on *r*.

63. f. 621 *b*. 1 Thessalonians; with prol. 'Tesalonicenses sunt Macedones'. Paul, with book, seated, argues with six men, three seated on either side of him.

64. f. 623. 2 Thessalonians; with prol. 'Ad Thes. secundam'. Same as no. 63.

65. f. 623 *b*. 1 Timothy; with prol. 'Timotheum instituit'. Paul, with book, seated between four men, two on either side.

66. f. 625 *b*. 2 Timothy; with prol. 'Timotheo scribit'. Paul on *l*. with hands raised towards the Deity in a cloud above. Three men on *r*.

67. f. 627. Titus; with prol. (f. 626 *b*) 'Titum commonefacit'. Paul in a pulpit preaches to four tonsured men seated on *r*.

68. f. 627 *b*. Philemon; with prol. 'Philemoni familiares'. Nero seated on *l*. under a canopy. Paul kneels on *r*., his head on the ground, struck off by an executioner, who holds up his sword over his left shoulder. Four men and rocks behind.

69. f. 628. Hebrews; with prol. 'In primis dicendum'. Same as no. 59.

70. f. 633 *b*. James; with three prologues (f. 633), 'Iacobus Petrus Iohannes', 'Iac. apostolus', and 'Non ita ordo'. Above, James, erect, full-face, points down to five men seated below.

71. f. 635. 1 Peter; with prol. 'Discipulos saluatoris'. Peter kneels on *l*. with hands raised towards the Deity in a cloud above. Five men seated on *r*.

72. f. 637. 2 Peter; with prol. 'Per fidem huic'. Peter seated, full-face, with hand raised in benediction.

73. f. 638. 1 John; with prol. 'Nacionem uerbi'. John, beardless, with fair hair, with an angel on either side holding his nimbus.

74. f. 640. 2 John; with prol. 'Usque adeo'. John, as an old man, with open book, seated to *r*. within a semicircular building.

75. f. 640 *b* (pl. LVII). 3 John; with prol. 'Gayum pietatis'. John, as in no. 73, seated, full-face, with open book.

76. f. 640 *b*. Jude; with prol. 'Iudas apost.' Jude, erect, with right hand pointing down to four men seated below and left hand pointing up.

77. f. 641 *b*. Apocalypse; with two prologues (f. 641), 'Ioh. apostolus' and 'Apocalipsis Iohannis'. John, old, seated at a desk writing. Buildings behind.

Binding of dark brown leather (Italian, 15th cent.), with a central panel of blind tooling, and brass bosses in the centre and four corners of each cover. Remains of leather thongs attached by brass nails, one at top and bottom and two at the sides.

Purchased from Jacques Rosenthal, of Munich, 1909.



BIBLE: Latin Vulgate version, with numerous prologues, some of which are collected together at the beginning, followed (f. 8) by a table of Epistles and Gospels throughout the year. In two volumes, the leaves of which are numbered consecutively. The order of books is regular except that the Pauline Epistles precede Acts. Nehemiah (2 Esdras) is followed by 2 (3) Esdras. The Epistle to the Laodiceans is included in the collection of prologues (f. 6) with the rubric 'quae debet esse supra immediate post epistolam ad Colosenses'. Tables of capitula are prefixed to Exodus—Deuteronomy, Judges, 3 Kings, Esdras, Tobit—Esther, and Proverbs.

After the usual end of Joshua, 'in monte Ephraim' (f. 105*b*), there is an additional passage of eleven lines 'Et illo die accipientes leuite... Eglon regis qui dominatus est illis decem et viii'. At the end of Job (f. 241) is the passage 'Iob quoque exemplar patientie', &c. (cf. MS. 5). The Prayer of Manasses follows 2 Chronicles (f. 197*b*) and the Prayer of Solomon follows Ecclesiasticus (f. 305) without a break. After 'sine prohibitione' Acts ends (f. 527) 'a quo debet totus mundus iudicari'.

The prologues on ff. 1-7 are:—

Psalter, (a) 'Dauit fil. Iesse', (b) 'Psalterium Rome', (c) 'Scio quosdam'. f. 1.  
 Wisdom, 'Liber Sapientie'. f. 1*b*.  
 Hosea, 'Temporibus Ozie'. ib.  
 Amos, 'Hic Amos'. ib.  
 Jonah, 'Jonas Columba'. ib.  
 Habakkuk, 'Quatuor prophete'. ib.  
 Maccabees, (a) The two epistles of Rabanus Maurus (cf. MS. 8) and (b) 'Machabeorum libri'. f. 2.  
 Gospels, (a) 'Plures fuisse', (b) 'Nouum opus'. f. 2*b*.  
 Matthew, 'Matheus cum primo'. f. 3*b*.  
 Ecclesiastes, 'Memini me'. ib.  
 Romans, (a) 'Ep. P. ad R. causa hec', (b) 'Primum queritur', (c) 'Romani sunt qui', (d) 'R. sunt partes', (e) 'P. apost. de tribu Benjamin'. ib.  
 1 Corinthians, (a) 'Ep. prima ad Cor.', (b) 'Corinthii sunt Achaici'. f. 4*b*.  
 2 Corinthians, (a) 'In secunda ad Cor.', (b) 'Post actam'. f. 5.  
 Galatians, (a) 'Galathas post susceptionem', (b) 'Gal. sunt Greci'. ib.  
 Ephesians, (a) 'Nam deuotionem', (b) 'Ephesii sunt Asiani'. ib.

Philippians, (a) 'Philippis Macedonie', (b) 'Phil. sunt Macedones'. f. 5*b*.  
 Colossians, (a) 'Prima apud Colosenses', (b) 'Col. et hii'. ib.  
 1 Thessalonians, (a) 'Grande fidei', (b) 'Thess. sunt Macedones'. f. 6.  
 2 Thessalonians, (a) 'Seruatur in secunda', (b) 'Ad Thess. secundam'. ib.  
 1 Timothy, (a) 'Que proficiscens', (b) 'Tim. instruit'. f. 6*b*.  
 2 Timothy, (a) 'Inter initia', (b) 'Ad Tim. secundam'. ib.  
 Titus, (a) 'Breuis numero', (b) 'Titum com-monefacit'. ib.  
 Philemon, 'Phil. familiares'. ib.  
 Hebrews, 'In primis dicendum'. ib.  
 Acts, (a) Lucas Antioc., (b) L. euang. ib.  
 Catholic Epistles, 'Non ita est ordo'. f. 7.  
 James, 'Iacobus apost. sanctum'. ib.  
 2 Peter, 'Symon Petrus per fidem'. ib.  
 1 John, (a) 'Ioh. apost. et euang.', (b) 'Nationem uerbi'. ib.  
 Jude, (a) 'Iudas apost. frater Iac.', (b) 'I. apost. fratres'. ib.  
 Apocalypse, 'Omnes qui pie'. ib.

For the prologues, &c., in the body of the MS. see below in the descriptions of the initials.

At the end in different hands, are the Interpretations of Hebrew names [by



Remigius of Auxerre] (f. 541), and a Metrical Compendium of the Gospels beg. '[Hic] generat magos uocat Egyptum petit exit' (f. 578 b).

The table on f. 8 includes the feasts of St. Peter Martyr and St. Dominic with his Translation, and figures in the Dominican habit are introduced in several borders and in the initial on f. 257 b. The MS. is therefore evidently of Dominican origin, and most probably it came from Naples. As pointed out by Mr. S. C. Cockerell, this may be inferred not only from the style of decoration but from two shields of arms, Anjou impaling Courtenay, in the border on f. 11. These arms were borne by Philip of Anjou, Prince of Taranto (d. 1332), who married Katharine of Valois, titular Empress of Constantinople (d. 1346), and by their son Robert, Prince of Taranto (d. 1364), and no doubt one or the other, more probably the latter, was the original owner.

Vellum; ff. 580 (vol. ii beg. f. 287).  $13\frac{7}{8}$  in.  $\times$   $9\frac{5}{8}$  in. Double columns of 45 lines. XIV cent. (second quarter?). Italian (Naples). Collation, 1<sup>10</sup>–20<sup>10</sup>, 21<sup>16</sup>, 22<sup>10</sup>–49<sup>10</sup>, 50<sup>8</sup>, 51<sup>10</sup>–53<sup>10</sup>, 54<sup>8</sup> (wants 7, 8, both blank, end of Bible), 55<sup>10</sup>–58<sup>10</sup>; with catchwords. Sec. fol. 'orationibus tuis'. A neat and regular Italian hand, with frequent corrections, the ink mostly rather light brown. Capitals in the text touched with red. The first gathering (ff. 1–10, prologues, &c.) is in a different and smaller hand, and the Hebrew names (triple columns) and Metrical Compendium of the Gospels at the end are also by other scribes. Chapter-initials (two lines deep) are alternately red and blue with violet and red decoration respectively; and on the left of every column which contains an initial a serrated design in red and blue extends from top to bottom.

The books and most of the prologues (except those on ff. 1–7), together with the psalms usually so marked, have historiated initials of various sizes and apparently by more than one artist. In most cases they are accompanied by full borders composed of slender bars decorated with scrolls of foliage and occasionally with human figures and heads, birds, beasts, &c., and small gold studs. The colours are generally rather brilliant, with a free use of vermillion and burnished gold. The figures within the initials are well drawn and the faces often full of expression, e.g. Job and his wife (f. 230 b). The subjects are:—

1. f. 1. Prol. to Psalter. David, half-length, nimbed, with sceptre and orb.

2. f. 11. Prol. to Pentateuch. Jerome, tonsured and nimbed, in red, kneels to  $\gamma$ .

In border, an archer, an angel with viol, a nude man with bagpipes on a camel, human heads, an ape, hares, and a parrot.

At the bottom are the two shields of arms noticed above, and between them, on a lozenge *az.* charged with the fleurs-de-lis of France, a youth in red with hawk on wrist (? Robert of Anjou).

3. f. 11 b. Ep. to Paulinus. Jerome, as above, sits writing on a scroll.

In border, a female bust, &c.

4. f. 14 (pl. LVIII). Genesis. The Creator with hands on a blue firmament, on which are the signs of the zodiac.

In the lower margin, five subjects on panels alternately blue and gold, viz.  $\gamma$ . to  $\lambda$ . the Division of land from water, the Creation of Eve, the Fall, the Expulsion, and Adam digging and Eve spinning. Eve's fair hair is braided across her forehead.

In border, an archer shooting at a nude woman, a man blowing two trumpets, &c.

5. f. 35. Exodus. Moses and Aaron with other Israelites.

6. f. 51 b. Leviticus. Moses, nimbed, in pink, kneels to  $\gamma$ . Head of the Deity above.

7. f. 63 b. Numbers. Moses as in no. 6, but in green and red.

8. f. 80 b. Deuteronomy. Moses on  $\gamma$ . addresses three Israelites.

9. f. 95. Prol. to Joshua, 'Tandem finito'. Small bust of Joshua, nimbed.

10. f. 96. Joshua. He stands with scroll looking up to  $\gamma$ .

11. f. 106. Judges. Judah, nimbed, kneels to  $\gamma$ . Head of the Deity above.

12. f. 116 b. Ruth. Elimelech, with bundle and club, and Naomi walk to  $\gamma$ .

13. f. 118. Prol. to Kings, 'Viginti'. Small nimbed figure seated to  $\gamma$ . with raised forefinger.

14. f. 119. 1 Kings. A king, with sceptre and orb, stands on  $\lambda$ . talking with a woman.

15. f. 133. 2 Kings. David, crowned, with



sceptre, sits above on *r*. The Amalekite, holding a crown, kneels below.

16. f. 146 *b*. 3 Kings. David, crowned, lies in bed between two wives.

17. f. 159 *b*. 4 Kings. Ahaziah lies in bed to *l*. Elijah on the farther side holds his wrist. A devil flying down grasps the king's shoulder.

18. f. 171 *b*. Prol. to 2 Chronicles (out of place), 'Quomodo Grecorum'. Solomon, half-length, with crown and sceptre.

19. f. 172. Prol. to 1 Chronicles, 'Si lxx'. Solomon as a youth, uncrowned.

20. f. 172 *b*. 1 Chronicles. Group of patriarchs.

21. f. 183 *b*. 2 Chronicles. Solomon, crowned and nimbed, kneels to *r*. Head of the Deity above.

22. f. 198. Prol. to 1 Esdras, 'Utrum difficilium'. Cyrus, crowned and nimbed, with sceptre, stands with raised hand.

23. f. 198 *b*. 1 Esdras. Cyrus kneels outside a gateway, his ermine-lined mantle falling from him. An angel above on *r*.

24. f. 202 *b*. Nehemiah. Artaxerxes, nimbed, with sceptre, sits on *l*. N. addresses him on *r*.

25. f. 208 *b*. 2 (3) Esdras. Josiah with two others eats the Passover.

26. f. 214. Capitula and prol. 'Mirari' of Tobit. Half-length and head of Tobit, nimbed.

27. f. 214 *b*. Tobit. He is led by an officer to prison.

28. f. 218 *b*. Prol. to Judith, 'Apud Hebreos'. Small half-length figure, nimbed, with book.

29. f. 219. Judith. Arphaxad, crowned, with a woman behind him before a tower (Ecbatana) on *r*.

30. f. 224 *b*. Prol. to Esther, 'Librum Hester'. Ahasuerus, with sceptre and orb, seated.

31. f. 224 *b*. Esther. Ahasuerus at table between two bearded men. He touches the shoulder of the one on *l* and looks at the other. In front a man kneeling offers a gold cup.

32. f. 229 *b*. Prologues to Job, (a) 'Cogor', (b) 'Si aut fiscellam'. Bust of Job, nimbed; and (b) Job kneeling to *r*.

33. f. 230 *b*. Job. He sits on a high seat leaning on a crutched staff. On *l* a group of his sons. On *r* his wife and three daughters.

34. f. 241. Ps. i, *Beatus vir*. David, crowned and nimbed, sits playing a psaltery and singing. In border, bust of a Dominican.

35. f. 244 *b*. Ps. xxvi, *Dom. illuminatio*. David sits pointing to his eyes.

In border, bust as in no. 34.

36. f. 247. Ps. xxxviii, *Dixi custodiam*. David, wearing a stole, sits pointing to his mouth.

37. f. 249 *b*. Ps. lii, *Dixit insipiens*. Fool, wearing drawers only, walks to *l*, holding a club and a cake.

38. f. 252. Ps. lxxviii, *Saluum me fac*. David, nude, in water to the waist, kneels in prayer to *r*.

39. f. 255. Ps. lxxx, *Exultate*. David, with stole as in no. 36, sits ringing two handbells.

40. f. 257 *b*. Ps. xcvi, *Cantate*. Four Dominicans sing at a lectern.

In border, a winged youth blowing two trumpets.

41. f. 260 *b*. Ps. cix, *Dixit Dominus*. David sits to *r* with hand raised.

42. f. 266. Prol. to Proverbs, 'Iungat'. Solomon stands with hand raised to *r*.

43. f. 267. Proverbs. He addresses four men seated on *r*.

In border, a Dominican, half-length, with book.

44. f. 276. Ecclesiastes. Solomon sits on *l* with upraised hand. A youth kneels before him on *r*.

45. f. 279. Song of Solomon. A nimbed woman (the Church) kneels to *r*. Head of the Deity above.

46. f. 280 *b*. Wisdom. Solomon seated on *l* addresses three men on *r*.

In border, bust of a Dominican.

47. f. 287. Prol. to Ecclesiasticus, 'Multorum'. Small half-length figure of Solomon.

48. f. 287 *b*. Ecclesiasticus. Solomon, crowned, sits on *l* and addresses a youth on *r*, whose left hand rests on his sword-hilt.

49. f. 305. Prol. to Isaiah, 'Nemo cum'. Small half-length figure of Isaiah, nimbed.

50. f. 305 *b*. Isaiah. He sits on *l* asleep. Jerusalem on *r*.

51. f. 326 *b*. Prologues to Jeremiah, (a) 'I. propheta', (b) 'Ioachim fil. Iosie', (c) 'I. anathotites'. The prophet with scroll; and two half-lengths.

52. f. 327. Jeremiah. He stands with left arm raised. Initial much smudged.

53. f. 350 *b*. Lamentations. Jeremiah half-length.

54. f. 352 *b*. Baruch; with prol. 'Liber iste'. Two small half-length figures of Baruch.

55. f. 355 *b*. Ezekiel; with prol. 'Ez. propheta'. He sits holding a scroll; and (prol.) small half-length.

56. f. 377 *b*. Daniel; with prol. 'D. prophetam'. He stands, as a youth, holding a scroll, with a small lion on either side; and (prol.) small half-length.

57. f. 386 *b*. Prologues to Minor Prophets, (a) 'Non idem', (b) 'Duplex est'. A bearded prophet kneels in prayer; and (b) small head.

58. f. 386 *b*. Hosea. He sits holding a scroll.

59. f. 390. Joel; with prologues (a) 'I. fil. Fatuhel', (b) 'I. interpretatur', (c) 'Sanctus Iohel'. He kneels in prayer, with head of the Deity above.



The initials of prologues here and in nos. 60-70 contain small half-length figures or heads.

In border, a Dominican, half-length.

60. f. 391 *b*. Amos; with prologues (a) 'Ozias rex', (b) 'Amos propheta'. He stands with scroll, wearing a turban.

61. f. 394. Obadiah; with prologues (a) 'Iacob patriarcha', (b) 'Abdias qui'. He stands with scroll.

62. f. 395. Jonah; with prol. 'I. sanctum'. He sits with scroll.

63. f. 395 *b*. Micah; with prol. 'Temporibus'. He sits with scroll inscribed 'Profetas'.

64. f. 397 *b*. Nahum; with prologues (a) 'N. propheta', (b) 'N. qui consolator'. He addresses a group of youths on *r*.

65. f. 399. Habakkuk; with prologues (a) 'Abacuc propheta', (b) 'A. luctator'. He kneels to *r*. Head of the Deity above.

66. f. 400. Zephaniah; with prol. 'Tradunt'. Small bust, with turban.

67. f. 401 *b*. Haggai; with prologues (a) 'Ieremias propheta', (b) 'Aggeus festius'. He stands with scroll.

68. f. 402 *b*. Zechariah; with prologues (a) 'Secundo anno', (b) 'Zach. memor.' As no. 67.

69. f. 406 *b*. Malachi; with prol. 'Mal. Latine'. As no. 65.

70. f. 407 *b*. 1 Maccabees; with prol. 'Machab. libri'. Battle between Alexander and Darius. The former, crowned, has shield and ailettes *az*. two crowns *or*.

71. f. 422. 2 Maccabees. An old man, nimbed, seated on *l*. instructs a kneeling youth on *r*.

In border, a man wearing a very high broad-brimmed hat.

72. f. 432 *b*. Matthew; with prol. 'M. ex Iudea'. Jesse sits asleep; from his loins grows a tree with thick foliage, in which are eight nests. In init. of prol. a nimbed eagle with book (symbol of St. John, cf. no. 75).

73. f. 446 *b*. Mark; with prol. 'M. euangelista'. He kneels on a rock to *r*. Head of the Deity above. In init. of prol. Mark half-length.

74. f. 456. Luke; with prol. 'L. Syrus'. He stands with scroll, head turned to *l*. In init. of prol. nimbed ox with book.

In border, a winged woman, nude, on a lion, blowing a trumpet.

75. f. 471. John; with prol. 'Ioh. euang.'. He stands with book, facing to *r*. In init. of prol. an angel (symbol of St. Matthew, cf. no. 72).

76. f. 481 *b*. Romans. Paul on *l*. addresses seven men seated on *r*.

77. f. 487. 1 Corinthians. P. seated with open book.

78. f. 492 *b*. 2 Corinthians. P. seated writing on a scroll laid upon his knee.

79. f. 496 *b*. Galatians. P. kneels in prayer to *r*.

In border, an archer shooting at a hare.

80. f. 498. Ephesians. P. seated on *l*. addresses a youth kneeling on *r*.

81. f. 500. Philippians. P. kneels to *r*.

82. f. 501. Colossians. P. with scroll, half-length, head turned to *l*.

83. f. 502 *b*. 1 Thessalonians. As in no. 81.

84. f. 503 *b*. 2 Thessalonians. As in no. 80.

85. f. 504 *b*. 1 Timothy. P. seated on *l*. hands a book to Timothy kneeling on *r*.

86. f. 505 *b*. 2 Timothy. P., half-length, with hands raised.

87. f. 506 *b*. Titus. P., half-length, with scroll.

88. f. 507 *b*. Philemon. P. seated, with hand raised, to *r*.

In border, two nude figures fighting with swords and bucklers.

89. f. 507 *b*. Hebrews. As in no. 88.

90. f. 512. Acts. Luke with scroll seated.

In border, a man wearing a high hat with upturned brim.

91. f. 527. James. He stands with book. His pilgrim's scrip is at his side and his staff slung behind him.

92. f. 528 *b*. 1 Peter. He sits holding two keys and a book.

93. f. 530. 2 Peter. He sits, robed in scarlet, holding a cross-staff.

94. f. 531. 1 John; with prol. 'Nationem uerbi'. Bust, as a youth; and half-length with book.

95. f. 532 *b*. 2 John; with prol. 'Usquequo'. As in no. 94, but the half-length figure is beardless.

96. f. 533. 3 John; with prol. 'Gaium pietatis'. Bust, bearded; and half-length with scroll.

In border, a Dominican half-length.

97. f. 533. Jude; with prol. 'Iudas apost.'. Small bust; and figure to *r*, with scroll.

98. f. 534. Apocalypse; with prologues (a) 'Ioh. apost.', (b) 'Apoc. Iohannis'. Two small busts to *r*. and *l*.; and John seated in Patmos writing.

In border (f. 533 *b*), a nude man astride a camel.

99. f. 541. Hebrew names. Nimbed figure seated, with hands extended.

In border, bust of a queen.

Besides the two full pages, nos. 2 and 4, which are somewhat rubbed, the following initials are specially worth notice, viz. nos. 15, 20, 21, 23, 31, 33, 56, 91. 'Dr. Haseloff informs me that there are other Neapolitan Bibles of this character at Rome and Vienna' (S. C. C.).



Binding of parchment (Italian, 17th cent.), lettered 'Biblia Sacra Manusc. to. i, to. ii' in large writing.

Purchased privately, 1907. No. cclii in the 'Appendix' collection of the 4th Earl of Ashburnham, and purchased with the rest of the collection from the 5th Earl by Mr. H. Yates Thompson in 1897. Sold by him at Sotheby's, May 14, 1902, lot 3. Press-marks on the parchment covers I. ii. 9, 10. For the original owner see above. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 175, pl. 118 from f. 14).

S. GREGORII DIALOGI; in four books. First rubric, 'Incipit Dialogus beati Gregorii pape'. Colophon, 'Explicit liber dialogorum beati Gregorii'.

Vellum; ff. 297.  $5\frac{5}{8}$  in.  $\times$   $4\frac{1}{8}$  in. 20 lines in a page. XIV cent. (second half). Italian (Bologna). Collation, 1<sup>10</sup>-30<sup>10</sup> (single leaves missing after ff. 3, 107, 126, 199, the first replaced by a blank leaf). Sec. fol. 'uidelicet ut'. A fine hand of the best 14th cent. Italian type, in rather pale ink, which in some places has flaked off; titles and interlocutors' names in red, and capitals slightly touched with yellow. Decorated with as many as 414 illuminated initials containing busts or half-lengths of St. Gregory, Peter his deacon, and various saints mentioned in the text.

The initials are usually pink, but sometimes red and green, and are laid upon burnished gold panels, the ground within the letter being a fine blue. Their size varies considerably. The majority cover three lines of text, only a few being smaller; but a large number cover six lines and others from seven to eleven. The figures contained in them, especially the larger ones, are admirably painted, and even in the very frequent representations of St. Gregory and his deacon the pose and expression are constantly varied. The first page, besides the initial (nine lines), has a partial border of conventional foliage with gold studs. The initial contains St. Gregory, half-length, with his right hand raised in benediction and in the other a book with open pages turned towards the spectator. The Holy Dove appears to be whispering in his right ear, and in the left corner Peter is writing on a scroll. In the numerous other initials in which the papal tiara is depicted, it has one crown only, but in this instance it has three, the highest of which is partially hidden behind the initial. As Mr. Cockerell has remarked, the second crown was added by Boniface VIII, *circa* 1300, and the third by Urban V (1362-1370). The MS. therefore is not earlier than Urban's pontificate, and probably it is somewhat later. Besides St. Gregory himself, the larger initials also represent a number of popes, bishops, monks, and other saints, including two portraits of St. Benedict (ff. 54*b*, 114), whose life is treated in Book ii. Pl. LIX gives ff. 242*b*, 243.

The following other subjects may be noticed:—

1. f. 30*b*. St. Anastasius, leaning on a sword.
2. f. 51. St. Martyrius, with palm-branch.
3. f. 149. St. Martin the hermit, with dragon.
4. f. 161. 'De quadam puella', &c. A young girl in a particoloured dress, green and red.
5. f. 166. 'De Theodoro eccl. beati Petri custode.' A monk looking up to a vision of St. Peter on *l*. A lamp over his head.
6. f. 167. 'De Accuntio eiusdem eccl. custode.' He heals a paralytic girl.
7. f. 171*b*. 'De xl. captiuis.' A bearded captive looks out through a barred window.

8. f. 217*b*. 'De Galla famula Christi que b. Petrum ad se uenire aspexit.' With hands joined, she gazes up at St. Peter on *l*.

9. f. 224*b*. 'De Tarsilla . . . que in die exitus Ihesum ad se uenientem uidit.' She gazes upwards, with joined hands. Head of Christ above on *r*.

10. f. 226. 'De puella parua nomine Musa cui . . . uirgo Maria apparuit.' As in no. 9; the Virgin above, in white.

11. f. 228*b*. 'De uenerabili Stephano', &c. He holds a book in one hand and a palm-



branch in the other. On his bleeding head two stones.

12. f. 237 *b*. 'De Mileto monacho cui apparetur iuuenis epistolas cum litteris aureis detulit.' The positions seem to be reversed, the monk being above on *r*. and the youth below.

13. f. 278. 'De quodam sancto qui ad mortem ueniens uehementer timuit, sed post mortem discipulo in stola alba apparuit.' A monk, with nimbus, lies asleep. The saint in white appears above on *r*.

The initials are apparently by Niccolò da Bologna, who worked from 1349 to 1399. Signed miniatures by him are preserved in MSS. at Rome, Munich, and Jena, and in an 'Ordo Missae' belonging to Lord Aldenham exhibited at the Burlington Fine Arts Club, 1908 (see *Catalogue*, by S. C. Cockerell, no. 177, pl. 120; Venturi, *Storia dell' Arte italiana*, v, pp. 942, 1014-1016, and *L'Arte*, 1907, pp. 105-115).

Binding of green sealskin, with monogram D.C. [Douglas Cockerell], 1904.

Purchased at Sotheby's, Dec. 1903, at the sale of the Sneyd collection, lot 345. Perhaps from the Canonici collection, and acquired by the Rev. Walter Sneyd in 1835 (cf. MS. 58). An Italian 15th cent. (?) inscription in eight lines at the end has been erased, and even with the help of a reagent is illegible. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 178).

## 55

PL. LX

BOOK OF HOURS, of Milanese origin. Contents (all more or less imperfect owing to the loss of leaves): (1) 'Oratio ad sudarium Domini', i.e. the Veronica. f. 1;—(2) Hours of St. Louis, King of France. f. 2;—(3) Hours of the Holy Cross. f. 48;—(4) Penitential Psalms and Litany. f. 124;—(5) Gradual Psalms. f. 150 *b*;—(6) Office of the Dead, of the use of Rome. f. 167;—(7) Hours of All Saints. f. 231.

A Kalendar no doubt stood at the beginning, but is now missing. The Litany is Franciscan, and SS. Peter and Paul are twice invoked.

Vellum; ff. 254. 6 in × 4 $\frac{1}{4}$  in. 12 lines in a page. XIV cent. (second half). Italian (Milanese). Collation, 1<sup>6</sup>, 2<sup>8</sup>-36<sup>8</sup>, but only sixteen quires are complete, one or more leaves being lost from all the rest; with catchwords. A fine Italian hand; capitals alternately blue and gold with red and violet flourishing, and good initials in gold and colours with cusped extensions terminating in sprays of gold foliage. Twenty-four borders composed of light scrolls of delicately coloured foliage and burnished gold. There were no doubt others on most of the thirty-two missing leaves. Two hands at least are distinguishable, and the borders on ff. 56 *b*, 67, 95, 106 are heavier in style than the rest, with a larger surface of gold. A woman and a dragon are introduced on f. 26 (pl. LX, a); two female heads on f. 106; two male and two female heads on f. 117 *b* (pl. LX, b); and birds on ff. 231, 242. The initials on the bordered pages are of larger size and are either historiated or are filled with foliage or diapered patterns. The former class contain busts or half-lengths, viz. :—

1. f. 26. A girl with arms crossed on her bosom.
2. f. 33 *b*. Man with a peaked beard.
3. f. 56 *b*. Woman with plaited fair hair.
4. f. 106. Beardless man with pink hood.
5. f. 115 *b*. Youth with close-fitting red cap and green hood, reading.
6. f. 176 *b*. Elderly man expounding.
7. f. 179. Half-length figure crowned and

- nimbed, holding a palm-branch and book.
8. f. 244. Christ with Resurrection-cross.
9. f. 247 *b*. Woman with joined hands.
10. f. 249. Man with long grey hair and forked beard, holding a scroll 'Gloria in excelsis'.
11. f. 252 *b* (pl. LX, c). Woman with crossed arms.



The treatment of some of these subjects (nos. 2, 5, 7, 9-11) is especially good. Four initials (ff. 95, 167, 231, 242) have been cut out, and later imitations inserted, the last two being evidently copied from the initials on ff. 26, 252 *b*. The style of the original decoration is peculiar, and has been identified as Milanese by Mr. Cockerell, who refers to an article on Lombardic illumination of the 14th cent. by P. Toesca in *L'Arte*, 1907, pp. 184-196. It most nearly resembles that of MS. E. 24 inf. cc. 214 in the Ambrosian Library, Milan, as there illustrated.

Binding of wooden boards covered with faded red velvet. Clasps missing.

Purchased from Jacques Rosenthal, of Munich, 1912. According to a German note on the last end-leaf, given by Jorg Westner to Hieronimus 'Brobst zu den Neustift' (? the Premonstratensian Abbey of Neustift, dioc. of Freising, Bavaria), May 25, 1556. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 250, pl. 151 from ff. 115 *b*, 116). It then belonged to Mr. T. Whitcomb Greene.

THEOLOGICAL TREATISES by SS. Augustine, Bernard, and Anselm, viz.:—

1. 'Incipit liber Augustini soliloqu[i]orum anime ad deum de ineffabili dilectione dei', in 37 chapters. Beg. 'Agnoscam te, Domine'. See Migne, *Patr. Lat.* xl. 863. f. 1.

2. Tractatus de interiori domo seu de conscientia aedificanda. Under this title ib. clxxxiv. 507, among the doubtful works of St. Bernard. Without title, prologue, or explicit. Beg. 'Conscientia in qua perpetuo'. f. 35.

3. 'Hee sunt orationes beati Anselmi.' The prologue, beg. 'Orationes siue meditationes que subscripte sunt' (ib. clviii. 710), is followed by the rubric 'Incipiunt orationes seu meditationes beati Anselmi', the first 'oratio' being Migne's ix (ib. 876), beg. 'Omnipotens deus misericors'. This is followed by xli, 'Sancta crux', and a selection of others; and at the end (f. 77 *b*) are the hymn 'Lux que lucet in tenebris' (ib. 1035) headed 'Preortu (*sic*) dompni Anselmi de sancta Maria ad nocturnum', and (f. 78) his letter to Gundulf (ib. 1086), beg. 'Suo suus amico amicus fratri frater Gundulfo Anselmus'. f. 48.

An inscription at the end has been effectually erased except the last line 'Sub anno domini Millesimo ccc° lxxv'.

Vellum; ff. 78. 9½ in. × 6¾ in. A.D. 1375. Italian. Collation, 1<sup>8</sup>-9<sup>8</sup>, 10<sup>6</sup>; with catchwords. Written in a fine Italian hand, with wide margins. Titles of chapters in red, and initials alternately in red and blue, with delicate filigree penwork decoration in violet and red respectively, extending into the margin and including in one case (f. 20 *b*) beautifully drawn little birds, &c.

The first page of each article is finely illuminated as follows:—

1. f. 1. Art. 1. A large foliated initial A in green, pink, and blue on a gold ground. Within the letter, on a dark blue ground, a miniature of St. Augustine, in black and vermilion, with a white mitre decorated in blue

and red, and a gold nimbus. He is seated, full-front, with his face (which is admirably painted) turned upwards to the left, where, at the apex of the vertical shaft of the initial, the Deity extends his hand in benediction.



Full border of conventional foliage, among which are four putti, one of whom is shooting an arrow at a green bird. The effect is heightened by numerous burnished gold studs, and at the foot is a shield of arms, party per bend *vert* and *or*.

Above the initial, and within an inner border of violet penwork, the titles of chs. 1-36 are written inside small circles, six in a row (ch. 37 is on the outside), the interstices being decorated in violet and red.

2. f. 35. Art. 2. In the upper part of the page a beautifully executed miniature of St. Bernard, within a green frame decorated with a mosaic pattern in red and white ( $3\frac{5}{8}$  in. square). He is seated under a flat-topped canopy with chequered green ceiling supported on pink columns; the floor is vermillion and the background a rich blue. He has a bald

head, with gold nimbus, and a thick grey beard, and wears the white garb of the Cistercian order; and is reading a book in blue covers, held in both hands. See pl. LXI.

The initial C below is pink with blue and green foliage, on a gold ground, and encloses blue and red tendril-work on a pink ground.

Full border resembling that on f. 1, but less elaborate and without the putti and arms.

3. f. 48. Art. 3. An initial O in pink relieved with white filigree, on a gold ground, enclosing St. Anselm, half-length, vested in a dalmatic and blue chasuble, with a white embroidered mitre and gold nimbus. In his right hand he holds a gold pastoral staff, and in the other a large book in red and gold binding.

Border in the same style as the other two, but only extending half round the page.

Binding of brown calf with slight tooling round the edges and at the back, of the first half of the 19th cent.

Purchased from Mr. C. Fairfax Murray, 1906. Book-plate of arms of Charles Weatherby Reynell (19th cent.). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 179, pl. 151 from ff. 34 *b*, 35).

## 57

## PL. LXII

DANTE, La Divina Comedia. Without title, but ending (f. 80 *b*) 'Explicit liber Paradisi et per consequens finis totius Comedie Dantis Alliegheri, excellentis poete de Florentia'.

Followed by (a) 'Questo capitolo fece messer Busone da Agobio (Gubbio) sopra tutta la comedia di Dante', beg. 'Accio che sia piu fructo et piu dilecto' (see Colomb de Batines, *Bibliografia Dantesca*, 1845-6, i, p. 214). f. 81;—(b) 'Questo capitolo parla sopra tutta la comedia, et dicesi chel fece el figliuolo di Dante Alleghieri' (Pietro di Dante), beg. 'O uoi che siete dal uerace luna' (ib. p. 213). f. 82.

At the end (f. 82 *b*) is the following inscription by the scribe, Francesco, a Dominican:—

'Deus canoris: laudetur omnibus horis:  
Explicit hic liber: scriptor sit crimine liber.  
Manus scriptoris: francisci predicatoris.  
Explicit expliciat: qui debet soluere soluat.'

The MS. appears to have been executed for a member of the family of Bini, of Florence, whose arms, *az.* a chevron *or* between two roses in chief and a six-topped hill in base *arg.*, are in the border at the foot of the first page.

Vellum; ff. 83.  $12\frac{1}{2}$  in.  $\times$   $8\frac{7}{8}$  in. Double columns of 46 lines. Late XIV cent. Italian (Florence). Collation, 1<sup>10</sup>–8<sup>10</sup>, three leaves; with catchwords. Sec. fol. 'che e principio'. The text is in a beautifully neat and regular hand. Headings of cantos or 'capitoli' are in red, and



their initials, three lines deep, alternately in red and blue with very delicate violet and red filigree penwork in the margin nearly the whole height of the column. Each of the three books begins with a large historiated initial and a full border of richly coloured conventional foliage and thick burnished gold. The subjects of the miniatures, which are finely painted on blue backgrounds, are:—

1. f. 1 (pl. LXII). Inferno. In init. N, Divine Justice, as an angel in white and pink with a sexagonal gold nimbus, seated, holding a drawn sword and a pair of scales.

In the lower border are the arms already mentioned, and two birds.

2. f. 27 b. Purgatorio. In init. P, an angel, in orange-red, with nimbus as in no. 1, seated,

holding a nest, in which is a pelican tearing her breast to feed her young.

3. f. 54. Paradiso. In init. L, an angel, in a blue robe with a sun in front and a long white mantle lined with green, with nimbus as in no. 1, standing erect, with right hand raised and left hanging down and a flame in each.

Binding of brown leather (Spanish, 16th cent.) with most elaborate blind tooling in frames and panels. On the upper cover is stamped in gold DO. IOAN. DE BORGA. DVCH., i.e. Juan de Borja, 3rd Duke of Gandia (b. 1495, d. 1543).

Purchased from Mr. C. Fairfax Murray, 1906. Two former owners, Bini and Juan de Borja, have already been mentioned. The name Ramon Fazell, with date Mar. 15, 1522, is on f. 83 b, and at the foot of f. 1, in a 16th–17th cent. hand, 'Es de la libreria de S. Miguel de los Reyes', with the title 'Comedias di Dante en Italiano' and the monastic press-mark 'Lit. A. Plu[teus] 3. n. 14' on the fly-leaf opposite. The monastery of San Miguel de los Reyes in Valencia was founded by Fernando de Aragon, Duke of Calabria, in 1538. Another, and still finer, Dante in the collection of Mr. H. Yates Thompson bears the same inscription (*Descr. Cat.*, Series iv, 1912, p. 66), and both MSS. also contain the same Inquisitor's note at the end, viz. 'Ex commissione dd. Inquisitorum Valentie uidi expurgauit iuxta expurgatorium nouum Madriti 1612 et subscripsi ego fr. Antonius Vller (?)'. As a result of the expurgation two lines are obliterated on f. 2, twelve on f. 15, and seven on f. 61. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 176, pl. 119 from f. 1).

'LAUDES IERONIMI composite per dominum Iohannem Andree': a treatise on the life, works, letters, and miracles of St. Jerome, by Giovanni d'Andrea (d. 1348), the jurist, of Padua and Bologna, and friend of Petrarch (see Tiraboschi, *Storia della Letteratura Italiana*, 1789, v, pt. 2, pp. 357–369). Prologue begins 'Ieronimianum hoc opus per Iohannem Andree urgente deuocione compositum'; text, 'Ieronimum iugitur (*sic*) allegamus'. The title as given above is from the colophon, as there is none at the beginning.

Printed at Basel, 1514, with the title *Hieronimianus diui Hieronimi uite mortis prodigiorum dictorum ac scriptorum explorationes perstringens*. There is another copy at Oriel College, Oxford, MS. xxxi.

Vellum; ff. 61.  $13\frac{3}{8}$  in.  $\times$   $8\frac{7}{8}$  in. Double columns of 57 lines. Late XIV cent. Italian (Padua?). Collation, 1<sup>10</sup>–6<sup>10</sup>, single leaf; with catchwords. Sec. fol. 'uel liberos'. A neat Italian hand, with headings in red; the ordinary initials alternately blue and burnished gold, with delicate penwork decoration in red and brown respectively. There are also thirty-six more important initials in colour on gold, with conventional foliage, birds, and dragons, and small filamented gold studs and trefoils in the margins. Many of them enclose miniatures, mostly on a very minute scale.



The first page (pl. LXIII) is richly decorated, having a full border as well as three initials. The initial I, which is partly formed by a fish with a long snout and tail, contains a dainty little miniature of St. Jerome as an old man with long white beard, seated under a carved canopy with a desk before him, writing. His lion is at his side with its fore-paws on the arm of the chair. In the second initial there are two churches with clergy and others in front of them; and in the third, above, Christ enthroned, and, below, two figures, very indistinct, one seated, the other kneeling. Three sides of the border are composed of brightly coloured scroll-foliage (red, blue, green, and gold), with birds, serpentine monsters, and fish, and numerous detached gold studs fringed with red filaments. At the top there are also two knights jousting and a nude figure, with a lute, riding on a monster; on the left two nude figures fighting monsters; and at the foot of the page a girl playing a hand-organ, and eight putti, garlanded with roses, dancing with joined hands in a circle. In the centre of the circle, on a blue ground, is a shield of arms, *or* a fess *vert*, borne by Maltraversi of Padua. The same arms also appear on a shield in the border on the left, but the pigment on the fess has been completely rubbed off. The outer border (as well as a vertical band between the columns) is of a different type, consisting of a delicate lace-like design in gold with medallions at the extremities and in the centre (green, blue, and brown), on which subjects were once painted, but are now so much rubbed that they cannot be distinguished.

Three of the remaining figure-initials are larger than the rest, and are beautifully painted. They all represent St. Jerome in the robes of a cardinal, in one case preaching (f. 15 *b*), in another seated under a carved canopy, writing (f. 18), and in the third seated with a book in one hand and the model of a church in the other (f. 56).

The smaller subjects within initials include the Nativity (f. 1 *b*); two figures, seated and standing (f. 2 *b*); two groups, clergy and laymen (f. 3); the Presentation in the Temple (f. 4 *b*); three monks in cells, writing (f. 6); two monks and three soldiers (f. 12 *b*); Eusebius, Bishop of Caesarea, and the same with the Emperor Constantine (f. 23); Job (f. 26); three monks conversing (f. 32 *b*); two figures in scarlet gowns and caps, with white tippets (f. 36 *b*); two figures, one in scarlet (f. 37); Judas hanging, with a devil carrying off his soul (f. 39); 'Noli me tangere' (f. 42 *b*); Virgin and Child (f. 44 *b*); two figures in scarlet (f. 47); two figures on beds or biers (f. 50); three books with clasps (f. 53 *b*).

Mr. Perrins has noted the very close resemblance of the decoration to that of MS. I. ix. 18 in the Municipal Library of Siena, containing canzoni of Dante, Antonio di Ferrara, and Simone da Siena, with a similar border on the first page and the arms *or* a bull *gules*.

Crimson morocco binding (Italian, 18th cent.), with a cable-pattern tooled border.

Purchased at Sotheby's, Dec. 1903, at the sale of the Sneyd collection, lot 372. Book-plate of arms of the Rev. Walter Sneyd. Perhaps purchased by him in 1885 with other MSS. of Matteo Luigi Canonici, S.J., d. 1805 (see F. Madan, *Summary Cat. of Western MSS. in the Bodleian Library*, iv, 1897, p. 313).

'ITINERARIO di la gram militia': a summary history in Italian of the first Crusade, beginning with a brief account of Mahomet and of the empire of the Turks. In two books, with table of chapters, prologue, and epilogue. In the prologue the anonymous author states that he wrote in honour of the family of Visconti, one of whom, Otto Vesconte, took part in the Crusade and vanquished a Saracen giant, who bore on his shield, &c., a viper with seven coils devouring a red man, which was taken by Otto for his own arms and became the well-known *biscia* of Visconti and Sforza-Visconti. The text of the passage (f. 3 *b*) is:—



Combatei cum uno caualero gigante Sarraceno, el quale portaua ne le arme scuto e barbuta la uipera uoltante septe giri deuorante lohomo roso, e conquistolo e torsiglii quella insegna regale, doue per tal triumpho foli concesso a Millano cum consentimento di Lombardi che mai nesuno di loro formase exercito prima che la bandera di quella uipera fosse uista supereminente a tuto lo exercito, el quale priuillegio foe semper messo in pratica.'

Among the Lombards who accompanied him 'Zouane Rodexe, Benedicto dicto Rozio di Cortexella, Miser Torello di Straa da Pauia caualero' are specially named.

Vellum; ff. 27 (last five blank). 8 in.  $\times$  5 $\frac{1}{2}$  in. 28-29 lines in a page. *Circ.* 1400. Italian (Franco-Milanese). Collation, 1<sup>8</sup>-3<sup>8</sup>, 4<sup>2</sup>, single leaf; with catchwords. Sec. fol. 'De lo insidioso'. A small, neat Italian hand, with rubricated table of chapters and chapter-headings. Initials of chapters in blue, pink, and green on a gold ground with marginal ivy-leaf prolongations in the same colours and gold, in imitative French style.

At the top of f. 1 (pl. LXIV, a) is a shield of arms, *or* an eagle displayed *sable* crowned of the field, quartering *arg.* a viper with seven coils in pale *az.* engorging an infant *gules*. The shield is supported by two nimbed angels in blue robes lined with pink, with green and pink wings. The viper as above, but crowned *or*, is repeated twice on each side of the page and at the bottom; and again six times on f. 2. Between each two vipers on f. 1 is a blue and silver scarf, twisted into a wreath and knotted with pendent ends; and at the four corners of the page is a gold sun with undulating rays. A similar scarf occupies the upper margin of f. 3 (the first page of text), the ends hanging down the sides; the wreath is surmounted by a crown, and within it, on a sun, is a dove with a blank scroll. On each side of the page is a pair of vipers (without infant or crown) intertwined; and two similar pairs are at the foot, together with three doves and scrolls on suns. These arms and devices, viz. the scarf, sun, and dove with scroll, all appear on the magnificent tomb in the Certosa di Pavia of Gian Galeazzo Visconti, first Duke of Milan (1395, d. 1402). See Litta, *Famiglie celebri*, Visconti. The MS. was therefore probably executed for him, and not, as suggested on a fly-leaf, for Duke Filippo Maria (1412-1447). The French influence in it is perhaps due to his marriage with Isabella, daughter of John II, King of France.

Binding of green morocco (Italian, 19th cent.), with tooling round the edges; lettered 'Storia della Crociata. M. S. in carta pecora'.

Purchased from Mr. C. Fairfax Murray, 1906. Previously in the Barrois and Ashburnham collections (*Cat. of MSS. at Ashburnham Place*, Part ii, Barrois MS. 59, and sale at Sotheby's, June, 1901, lot 608).

## 60

P. TERENTII AFRI Comoediae. Preceded by prose arguments to each of the six Comedies, the first, to 'Andria', beg. 'Orto bello Athenis Chremes quidam'. The order is:—

1. 'Andria.' Preceded by 'Terentii uita secundum Paulum Orosium', beg. 'Terentius genere extitit Affer'; 'Epitaphium Terentii', beg. 'Natus in excelsis tectis Cartaginis alte'; 'Argumentum fabule Andrie', beg. 'Sororem falso creditam meretricule'; and prologue. f. 5.

2. 'Eunuchus.' With note 'Acta ludis Megalensibus', &c.; two arguments,



'Meretrix aduloscentem cuius mutuo amore' and 'Sororem falso dictam Thaidis'; and prologue. f. 20.

3. 'Heutontumerumenos' (Heautontimorumenos). With note 'Acta ludis Megalensibus', &c.; argument 'In militiam proficisci gnatum Cliniam'; and prologue. f. 36.

4. 'Adelphe' (Adelphi). With note 'Acta ludis funebribus', &c.; argument 'Duos cum haberet Demea adoloscentulos'; and prologue. f. 51 b.

5. 'Echira' (Hecyra). With note 'Acta ludis Romanis', &c.; argument 'Uxorem duxit Pamphilus Philomenam'; and prologue. f. 65 b.

6. 'Phormio.' With note 'Acta ludis Romanis', &c.; argument 'Cremetis frater aberat peregre Demipho'; and prologue. f. 78 b.

The text is that of the Calopian recension, and 'Caliopius recensui' is written at the end of each play. Interlinear and marginal scholia, written in a very minute hand, extend as far as f. 36 b.

Vellum; ff. 94 (last blank).  $9\frac{7}{16}$  in.  $\times$  7 in. 36 lines in a page. XV cent. (first half). Italian. Collation, 1<sup>4</sup>, 2<sup>10</sup>-4<sup>10</sup>, 5<sup>6</sup>, 6<sup>10</sup>-10<sup>10</sup>, 11<sup>4</sup>; with catchwords. Sec. fol. 'qui uocabatur'. Text in a small, very neat Italian hand, with names of characters in red. Initials of acts and scenes tastefully designed in blue, green, red, pink, and gold. Each play has a fine historiated initial covering in height from seven to ten lines of text. The subjects represented are two or three characters in the play, half-length; and, apart from their artistic excellence, they are of interest from the costumes, which are of the date of the MS. The initial itself is in pink on a gold panel, the ground within it blue, and there are marginal extensions of conventional foliage with filamented gold studs. The initial of the argument to 'Andria' on f. 1 is plainer and contains a bust of Terence.

A border similar in style and colouring to the decoration of the initials, but richer, surrounds the whole of f. 5, with a few intervals. At the foot of the page two angels support a cusped quatrefoil containing a shield of arms, *or* a castle *arg.* with masonry pointed *gules*, surmounted by a round cap *sable*. These are possibly intended for the arms of Tiepolo of Venice, properly *az.* a castle *arg.*, surmounted by a Doge's cap. The style of decoration, however, is not specially Venetian.

Binding of green morocco, by Derome le Jeune, of Paris, 1785, with tooling along the edges and on the panels, alternately red and citron, of the back; covers lined with rose watered silk. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906. No. 2693 in *Cat. des livres . . . de feu le Comte de MacCarthy-Reagh*, 1815, p. 416. Afterwards in the Hamilton Palace collection, and sold with other Hamilton MSS., then belonging to the Prussian Government, at Sotheby's, May 23, 1889, lot 51.

BREVIARY: a portion only, including (1) Kalendar, followed by various rules and tables. f. 1;—(2) Psalter. f. 11;—(3) Canticles, followed by the Gloria in Excelsis, Lord's Prayer, three Creeds, and Te Deum or 'Hymnus S. Ambrosii et S. Augustini'. f. 70;—(4) 'Letanie Maiores'. f. 76 b;—(5) Hymnarius. f. 80 b.



In the Kalendar the feast (June 19) of St. Romuald, founder of the Camaldolese Order, a branch of the Benedictine Order, is in red; and in the Litany both his name and St. Benedict's are exclusively marked with a double. There is no doubt therefore that the Breviary is of the Camaldolese use, and it closely agrees with the Camaldolese Breviary printed at Florence, 1484, though evidently earlier. Like the latter, it includes the feast (July 12) of St. John Gualbert (d. 1073), founder of the Order of Vallombrosa. The Kalendar has no original foliation, but the rest of the leaves are numbered in red ccxi-cclxxxviii.

Vellum; ff. 98.  $7\frac{1}{4}$  in.  $\times$  5 in. Double columns of 30 lines. XV cent. (first half). Italian. Collation, 1<sup>10</sup>-9<sup>10</sup>, 10<sup>10</sup> (wanting 9, 10, probably blank); with catchwords. Text written in a small, beautifully neat hand, the small capitals within it being in red and blue alternately with slight penwork ornament in blue and red. The larger initials are in the same colours, and are elaborately decorated with exquisitely delicate foliated penwork extending along the side of the text into the upper and lower margins. The initial P of the Hymnary (f. 81, pl. LXV, b) is especially fine.

The first page of the Psalter (f. 11, pl. LXV, a) has a most attractive full border of foliage, rosettes and various flowers in delicate colours, with filamented gold studs, &c., interspersed. The initial B is in pink and green on a gold ground, and contains, on a blue ground, a half-length figure of David, with frizzled hair and beard and a gold nimbus, playing a psaltery. In the lower border, within a blue and gold quatrefoil, is an angel, in crimson and gold, holding a sword and a pair of scales.

Crimson calf binding (Italian, 17th cent.) richly tooled with scroll-work, vases of flowers, rosettes, &c., within circles and intersecting arcs; in an oval in the centre of each cover the initials s<sup>d</sup>g. Edges gilt and painted.

Purchased at Sotheby's (Brooke sale), March 7, 1913, lot 17. Book-plate of arms of Sir Thomas Brooke, Bart. (d. 1908), and signature of W. Ingham Brooke, Barford Rectory, Warwick, 1908.

## 62

RULES of the confraternity of boys (cf. MS. 63) known as the 'Schuola di Purificazione della Vergine Maria e di sancto Zenobio' at Florence, as revised June 28, 1444. In Italian. The 'Schuola' was founded in 1427 (f. 4), and was located (f. 2b) near the monastery of San Marco in a building erected by Cosmo de' Medici, with a chapel dedicated to SS. Cosmas and Damian.

At the end (f. 36) there is an autograph confirmation, in Latin, by Antonio [Forciglioni], Archbishop of Florence (1446-1459, canonized as Sant' Antonino, 1523), dated April 3, 1448, and attested 'Et ego ipse f. Antonius prefatus in confirmationem predictorum manu propria hec scripsi'; with signet seal in red wax. It grants forty days' indulgence to all members who attend on any day of meeting.

The following additions have been made:—

(a) Three supplementary chapters numbered xxviii-xxx, the first dated Apr. 14, 1437, but all written about 1470. ff. 36b-39.



(b) Eight rules applicable to all five 'schuole et compagnie di fanciugli' at Florence, as confirmed by their several wardens; written out by Guido, a Cistercian monk, July 16, 1478. The names of the wardens and schools are 'Dominicus Stephani titulo purificationis S. Marię. Laurentius tit. S. Raphaelis aut scale. Donatus tit. S. Nicolai seu ceppi. Christoforus tit. S. Iohannis euang. Antonius tit. S. Antonini uel S. Georgii' (cf. MS. 63). ff. 39 b-41.

(c) Revision of ch. xxiv, 'nel quale si tratta dell' autorità del nostro Guardiano'; April 19, 1739. Approved by Giulio del Riccio, vicar-general, April 22, 1739. f. 43.

(d) Revision of ch. viii, 'nel quale si tratta dell' elezione dei consiglieri', &c.; Feb. 5, 1740. Approved by the same, April 7, 1741; with paper seal. f. 45 b.

(e) 'Determinazione' with regard to the management of the funds; May 12, 1748. Approved by Francesco [Gaetano Incontri], Archbishop of Florence, July 12, 1748. f. 49.

On the fly-leaves (ff. i b, ii) is a table of chapters down to f. 39.

Vellum; ff. iv + 54.  $9\frac{7}{8}$  in.  $\times$   $6\frac{7}{8}$  in. 20 lines in a page. A.D. 1444, with additions to 1748. Italian (Florence). Collation, 1<sup>4</sup>, 2<sup>10-410</sup>, 5<sup>8</sup>, 6<sup>4-84</sup>; with catchwords. The original text is in a rounded, rather heavy Italian hand, with headings of chapters in red and initials, three lines deep, alternately red and blue with violet and red flourishing.

The first initial (A) is of large size ( $4\frac{1}{8}$  in.  $\times$   $3\frac{1}{4}$  in.) in lake with conventional foliage in blue, green, and vermilion on a burnished gold ground. Within the letter, on a blue ground patterned in white, are two miniatures, viz. above, the Virgin and Child, with two doves (symbolizing the Purification) perched on her right arm; below, St. Zenobius, Archbishop of Florence, with red chasuble, mitre, and pastoral staff, holding in his hand a budding sprig, in allusion to the legend that a dead tree burst into verdure as his relics passed (Cahier, *Caractéristiques des Saints*, i, p. 66). These figures are described in ch. iv (f. 5 b), 'Del segno di nostra Schuola', where its badge is also depicted, viz.  $\bar{P} \bar{S} \bar{M}$  with  $\bar{Z}$  below in gold on a circular blue ground with gold edging within a square gold frame, in each angle of which is a flower on a hatched lake ground.

Of the additions, ff. 36 b-39 are in a rather smaller hand of the same type as the original text; ff. 39 b-41 are in a much smaller and more cursive hand, with 30 lines in a page; and ff. 43-50 in large formal characters resembling printed type.

Binding of dark brown leather (Italian, late 15th cent.), repaired and rebacked: a central panel and surrounding frames in blind tooling with interlacings, small punched circles, &c. Clasps and attachments lost.

Purchased from Mr. C. Fairfax Murray, 1906.

RULES of the 'Schuola di sancto Giovanni Euangelista', a confraternity of boys ('giovanetti' or 'fanciugli'), at Florence, founded in 1427 'nello oratorio della sancta Trinità posto nel popolo di sancto Lorenzo'. In Italian. Fifteen chapters, with a prologue. At the end (f. 16) is a confirmation by Antonio [Forciglioni], Archbishop of Florence (1446-1459, canonized as Sant' Antonino, 1523), dated April 25, 1451, and ending 'Hanc subscriptionem propria manu fecimus'.



The hand, however, is not the same as that in MS. 62, and there is no seal; but the statement perhaps refers to a signature which was never added. A similar confirmation by Cosmo de' Pacci, Archbishop of Florence, follows, dated Dec. 1, 1508.

There are also the following additions, viz. :—

(a) The same eight rules for the five 'Scuole et compagnie di fanciugli' as in MS. 62, f. 39 *b*, dated July 16, 1478, and written by the same Cistercian monk Guido. The name of the warden of the 'Schuola di S. Giovanni' is here given as Christoforus Miniati, and Laurentius appears as 'titulo sancte Natiuitatis domini' instead of 'S. Raphaelis'. f. 16 *b*.

(b) Bull of Eugenius IV 'sopra la confermatione delle quattro principali Compagnie di fanciulli di Firenze'; June 24, 1442. In Latin. The fifth school, that of Sant' Antonino, was founded later. f. 18. Followed (f. 20) by an attestation of the copy by Antonio Benivenio, vicar-general of Florence, and Gerardo Gerardino, notary public, July 10, 1596.

(c) Revision of ch. iii, 'sopra l'elezione degl' uffiziali'; April 8, 1746. Approved by various officials and by Francesco [Gaetano Incontri], Archbishop, whose paper seal is attached. f. 20 *b*.

Vellum; ff. 21. 10 $\frac{1}{8}$  in.  $\times$  7 $\frac{1}{2}$  in. 20 lines in a page. A.D. 1427–1451, with additions to 1746. Italian (Florence). Collation, 1<sup>8</sup>, 2<sup>8</sup>, 3<sup>2</sup>, 4<sup>2</sup>, 5<sup>2</sup> (last pasted down to cover). The original text is in a rounded Italian hand, with titles of chapters in red and initials in the body of the text touched with pale yellow.

The decoration has been attributed by Mr. Roger Fry to Zenobio Strozzi (see *L'Arte*, 1908, fasc. II). On f. 1 (pl. LXVI) is a miniature of the Trinity surrounded by angels and cherubs, with St. John the Evangelist and his eagle below in a large initial A. Both subjects are on burnished gold grounds and, together with the text, which is in gold, are enclosed within a border of scrolls of conventional foliage, amid which, on a gold ground, figures of angels and of members of the school are introduced. The colours are chiefly blue, green, vermillion, pink, and grey. The Father wears a rich blue robe, St. John pink over green, and the school white girded surplices over red cassocks, with green chaplets on their heads. The page has suffered from rubbing, but the effect is still brilliant. There are also sixteen initials in colour on gold panels, five to seven lines deep, all enclosing miniatures, viz. :—

1. f. 1 *b*. Prologue, beg. 'Lo spirito sancto parla per la bocca di David'. David, half-length, with psaltery, the Holy Dove hovering at his left ear.

2. f. 2. Ch. i, 'Della lectione del guardiano'. Christ on *l*. delivers the keys to St. Peter. The 'guardiano' (in brown) kneels before him in centre.

3. f. 3 *b*. Ch. ii, 'Della electione de confessori'. St. Dominic (?) and St. Francis (with stigmata), face to face, converse.

4. f. 4. Ch. iii, 'Della electione degli uffiziali'. The warden kneels before an altar, on which is a crucifix.

5. f. 5. Ch. iv, 'Della entrata de novitii'. On *l*. the warden or master of the novices lays one hand on the shoulder of a kneeling boy and with the other pushes back another boy, who is gaily clad in scarlet. On *r*. a boy

saint (St. John) walks to *r*., carrying a tall slender cross.

6. f. 6. Ch. v, 'Delle tornate et orationi et deuotioni'. Christ in the garden kneels to *r*., with the disciples behind him, sleeping. Above, an angel with a gold chalice.

7. f. 7. Ch. vi, 'Dell' onesta et buoni costumi'. The angel Raphael and the young Tobias, who carries a fish.

8. f. 8. Ch. vii, 'Del usanza de fratelli fuor de luogo'. A guardian angel leads a boy by the hand and with the other hand repels a boy clad in scarlet as in no. 5.

9. f. 9. Ch. viii, 'De fratelli et transgressori'. A boy in scarlet, as in nos. 5, 8, walks arm in arm with a devil.

10. f. 10. Ch. ix, 'Dell' uscita de fratelli'. Christ walks with the two disciples to Emmaus.

11. f. 11 *b*. Ch. x, 'Del modo dello andare



a processione'. St. John lays hands on the heads of six members of the school, who kneel three on each side of him.

12. f. 12. Ch. xi, 'De fratelli chenfermassino et della limosina'. Christ lies propped up in bed, and a member of the school feeds him with a spoon.

13. f. 13 *b*. Ch. xii, 'Della festa et rinovale della nostra squola'. A dead body on a bed, a priest with a book and asperging brush, and two members of the school kneeling.

14. f. 14. Ch. xiii, 'Del libro de septe membri col segno della squola'. St. John on

*l*. kneels before a desk on which is a book. Above on *r*. a vision of the Virgin between two cherubs.

15. f. 15. Ch. xiv, 'Dello servantia e mantenimento de capitoli'. The Three Children hand in hand with the angel in the fiery furnace.

16. f. 15 *b*. Ch. xv, 'Della inpetratione et dimandita al . . . messere larchivescovo di Firenze'. The warden and governor kneel before the archbishop, who blesses the book of rules.

Original binding of wooden boards covered with dark brown leather, stamped with a panel and frames; brass corner-pieces and clasp attachments, with a central boss on the upper cover, and on the lower cover, under talc, a miniature ( $4\frac{7}{8}$  in.  $\times$   $3\frac{3}{8}$  in.) of St. John, as an aged man, blessing a member of the school, who kneels before him and offers him a book.

Purchased from Mr. C. Fairfax Murray, 1906. Inserted inside the cover is a certificate by Giuseppe Maria Martelli, Archbishop of Florence, of the authenticity of a relic of a piece of the garment of St. John belonging to his confraternity at Florence, July 24, 1737; with paper seal, and signature of Domenico de' Bardi, vicar-general. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 182).

ARISTOTELIS Politica et Economica, as translated into Latin by Leonardo [Bruni] Aretino for Cosmo de' Medici. Written by Gaspar Garimberto at Milan for Giovanni Amerino, doctor of civil and canon law and auditor of Francesco Sforza-Visconti, Duke of Milan, and completed May 27, 1451. Printed in 1496 and later.

No title or preface to the Politica, but they were probably contained on two leaves at the beginning which are now lost. Text beg. 'Quoniam uidemus omnem ciuitatem esse societatem'. Each of the eight books has an explicit, the last being 'Politicorum Aristotelis liber octauus et ultimus explicit feliciter per Leonardum Arretinum traductus'.

The preface to the Economica (f. 199) is headed 'Leonardi Arretini prefatio in librum Economicorum Aristotelis ad Cosmam Medicum uirum clarissimum incipit feliciter'. It beg. 'Preciosa sunt interdum'. Text beg. (f. 200 *b*) 'Res familiaris et respublica inter se'.

With the general colophon:—

'Pro magnifico domino Iohanne Amerino iuris humani atque pontificii doctore clarissimo et sapientissimo; ac illustrissimi principis et excellentissimi domini domini Francisci Forcie uicemcomitis inclyti ducis Mediolani etc. auditore dignissimo; hi politicorum et economicorum libri Aristotelis ab Leonardo Arretino e greco in latinum traducti per me Gasparem Garimbertum Mediolani exscripti fuerunt anno domini Mccccli. et .vi. kal. Iunias absoluti'.

Fine white vellum; ff. 205.  $9\frac{1}{4}$  in.  $\times$   $6\frac{3}{8}$  in. 22 lines in a page, with wide margins. A.D. 1451. Italian (Milan). Collation, 1<sup>8</sup> (wants 1, 2), 2<sup>8</sup>–25<sup>8</sup>, 26<sup>8</sup> (wants 8, blank); with catch-



words. The text is in a neat rounded Italian hand, with the incipit and explicit of each book and the general colophon in red. Each book and the preface of the *Economica* (ff. 1, 19, 50, 82, 110*b*, 145, 158, 187*b*, 199, 200*b*) has a fine floreated initial, six or seven lines deep, in colour patterned in white on a burnished gold ground, with conventional foliage and beaded gold studs in the margin. The colours used are blue, green, lake, and a vivid red.

On f. 1 (pl. LXVII) lighter foliage in the same colours and gold was added later along the lower margin and at the top on the right, together with a shield of arms, *az.* a fess between three eight-pointed stars *or*, with crest a savage man, half-length, holding a ragged staff. These are not the arms of Giovanni Amerino, for whom the MS. was written, and whose arms, if inserted, were no doubt on the first of the two missing leaves. They belong to a subsequent owner, whose initials I. O. are written above them, in gold capitals with violet flourishing, but who has not been identified.

Modern binding of green velvet.

Purchased at Sotheby's (Sneyd sale), Dec. 1903, lot 50. Book-plate of arms of the Rev. Walter Sneyd (cf. MS. 58). Described, with plate from ff. 1, 205, by the New Palaeographical Society, *Facsimiles*, pt. v, 1907, pl. 122.

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## PL. LXVIII

S. HIERONIMI Epistolae, in ten books, preceded by a table of contents. Bk. i, entitled 'Liber primus siue ordinatio Epistolarum beati Ieronimi ad diuersos de uirginitate et castitate', begins 'Super (*sic*, Nuper) rogatus ut aduersus libellum cuiusdam Enlupidii (*sic*, Helvidii)'. Bk. x, 'ad diuersos de dilectione et amicitia et mundi contemptu et pacientia in aduersis', ends with the epistle of Paulinus and Therasius to Sebastianus 'eius uite solitarie laudatiua', beg. 'Benedictus dom. deus israhel'. Colophon, 'Explicit (*sic*) liber decimus et ultimus epistolarum Hieronimi.

Epi finito stolarum dextera sistat  
Hieronimi libro, quem frequens lectio gustet,  
Qui mundi exhaustos pacienter ferre labores  
Velit et eterni regnum conscendere poli.

Iohannes petrus mathei de anchona scripsit hunc librum M<sup>o</sup> cccc<sup>o</sup> lix<sup>o</sup> die xxiii<sup>a</sup> mensis aprilis'.

The text is preceded (f. 3) by the following account of St. Jerome in red rustic capitals:—

'Hyeronimus Eusepii filius Stridoni opido natus, inclite Rome eruditus. Hunc Bectelem alma tenet, hodie Roma. Nonagessimus nonus obiit et usque ad finem vite virgo permansit. Hic puer Romam adiit, ibi baptizatus est, litteris Grecis Latinis Ebraicis plene est eruditus, presbiter quoque ibidem ordinatus. Et porro ad Bethalem opidum iuuenis venit, ibidem ad presepe domini sese contulit, dum esset annorum xxviii. A Liberio papa cardinalis est ordinatus et presbiter ad titulum Sancte Anastagie. Tandem obiit anno domini M<sup>o</sup> c<sup>o</sup> xxii (*sic*, cccc<sup>o</sup> xxii) ultima Septembris hora completorii'.

This is followed by 'Sepulcri Epythaphium', in four elegiac lines beg. 'Hic dux doctorum iacet et flos presbiterorum'. St. Jerome died in 420.



Vellum; ff. 338.  $13\frac{1}{2}$  in.  $\times$   $9\frac{1}{4}$  in. 40, 39, and (after f. 168) 36 lines in a page. A.D. 1459. Written (in part) by Giovanni Pietro di Matteo di Ancona. Italian (Ancona?). Collation, 1<sup>2</sup>, 2<sup>8</sup>, 3<sup>10</sup>–11<sup>10</sup>, 12<sup>8</sup>, 13<sup>10</sup>–35<sup>10</sup>; with catchwords. Sec. fol. of text 'autem a nullo'. A good, but not specially calligraphic, Italian hand, with changes at ff. 51–60, from f. 169 onwards, and possibly elsewhere. Probably only the last hand (from f. 169) is that of the scribe who gives his name in the colophon. Initials of epistles are in red or blue, with filigree penwork in the reverse colour. Initials of Books ii–x (ff. 62, 96, 123, 168, 198 *b*, 241, 274 *b*, 293, 316 *b*) are of a similar character, but much larger and more elaborately decorated. In some cases (e.g. ff. 198 *b*, 274 *b*) the interior decoration is on a pale yellowish-green ground.

The first page of text (f. 3) has a rich border of filamented gold ivy-leaves and blue, green, red, and lake tulip-shaped flowers, with amorini, a peacock, a hound, and various monsters, finely drawn and coloured, interspersed. Within this is a narrow frame divided into coloured panels edged with gold and covered with gold decoration simulating oriental characters. A similar frame surrounds the large initial S, which is in lake and dead gold with blue and green foliation; it is filled with a chequer-pattern in blue, lake, and gold, and stands on a gold ground studded with small punctured rosettes. At the foot of the border is a small miniature of St. Jerome in cardinal's red robes seated at a desk writing on a scroll, with his lion and a case of books before him on *r.*; and on either side there is a shield of arms, *purpure* (?), a mount of six coupeaux *arg.*, over all a bend *vert.* See pl. LXVIII.

The whole MS. is palimpsest, the underlying writing being in several hands of the 13th and 14th centuries, and on subjects of scholastic theology and canon law. A leaf pasted down inside the cover appears to have come from one of the same MSS.

Original binding of wooden boards covered with brown leather decorated with lozenges and triangles formed by rows of ruled lines. Decorated brass bosses in the centre and at the outer corners, the latter bearing the inscription 'O mater dei misereri (*sic*) m[ei]'; also four brass clasp-mounts, on three of which is a king seated and on the fourth an Agnus Dei, surmounted in each case by a rosette.

Purchased from Mr. George Reid (whose book-plate is inserted), 1904, and acquired by him at Rome. Deposited, when bound, by Nicholas of Ancona, doctor of laws, in the sacristy of the church of St. Francis at Ancona in 1460, as appears from the following note at the end:—

'Has sacras epistolas deuotissimi Yeronimi sacrarum scripturarum Grecarum et Ebreicarum interpretis (*sic*), cuius laboribus ecclesia erudita extitit, Nicolaus Ankonitanus, legum doctor, conlocauit in sacristia sancti Francisci de Ancona constrictas et alligatas—Iussitque et mandauit inde nullo pacto admoueri posse per quemcumque, dominiumque et proprietatem earundem sibi et suis heredibus reseruauit—utendas et fruendas fratribus et aliis quibuscumque reseruauit; alienationem uero earundem omnino prohibuit interminatione diuini iudicii pro anima sua et filiorum suorum et Baldassarris sui consobrini. Ad laudem summi dei, amen. Anno domini 1460, in die natiuitatis domini hic posite fuerunt.'

Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 198).

BOOK OF HOURS, of Roman use. Contents: (1) Kalendar. f. 1;—(2) 'Officium beate Marie uirginis secundum curiam Romanam'. f. 14;—(3) Penitential Psalms and Litany. f. 97;—(4) 'Officium in agenda mortuorum'. f. 122;—(5) 'Officium passionis domini': Hours of the Holy Cross. f. 163 *b*;—(6) The hymn 'Salve uirgo gloriosa'. f. 169 *b*.



The Kalendar and Litany give no indications of provenance; but in the Burlington Fine Arts Club's *Catalogue* (see below) the MS. is described as 'probably Milanese'.

Vellum; ff. 174 (last three blank).  $4\frac{1}{4}$  in.  $\times$   $3\frac{1}{4}$  in. 13 lines in a page, with wide margins. XV cent. (middle). Italian (Milanese?). Collation, 1<sup>12</sup>, single leaf, 2<sup>10</sup>–9<sup>10</sup>, 10<sup>10</sup> (+ f. 96 inserted), 11<sup>10</sup>, 12<sup>10</sup> (+ f. 121 inserted), 13<sup>10</sup>–15<sup>10</sup>, 16<sup>10</sup> (+ f. 164 inserted), 17<sup>10</sup> (wants 9, 10, blank); with catchwords. A good Italian hand; initials in text alternately blue and gold, and larger initials the same decorated with red and violet penwork. The first page of each of the four chief divisions has a full border of conventional foliage, blue, lake, and gold, symmetrically arranged, with medallion half-length figures, amorini, human heads, birds, and beasts interspersed. The initials are in colour on burnished gold and enclose figures, viz. the Virgin and Child (f. 14), David playing a psaltery (f. 97), a woman with hands clasped and head covered with black drapery (f. 122), and Christ showing the Wounds (f. 163 b). The initials of the several Hours are similar, each containing a half-length figure of a saint (ff. 42 b, 47 b, 52, 56, 60, 69).

Opposite each of the bordered pages there is a full-page miniature on an inserted leaf, but apparently by the same hand, within a frame formed of a band of colour between two of burnished gold. The style is somewhat unusual, with fine architectural backgrounds. The subjects are:—

1. f. 13 b. Matins of the Virgin. The Annunciation. The Virgin, with hands crossed on her bosom, kneels on l., rays falling upon her from the Father, half-length, above. Gabriel on r. kneels on one knee with right hand extended and a lily in the other. In background, an arched gateway with a high tower behind, and red buildings on each side with columns, loggie, and towers. Dark blue sky. See pl. LXIX, a (ff. 13 b, 14).

2. f. 96 b. Penitential Psalms. David, nude, crowned, sunk in the earth up to the armpits. The Deity clasps his wrists and draws him up. An angel on either side. In background, a

classic portico, with towers, &c., behind. Dark blue sky.

3. f. 121 b. Office of the Dead. A bier placed on the floor of the portico of a church, the high altar of which is shown in the distance. On r. a bishop with asperging brush, and behind him a group of grey monks. On l. two priests, one with book reciting the service, and behind them a group of nuns or women mourners.

4. f. 164. Hours of the Holy Cross. The Crucifixion, with the Virgin and St. John. A skull at the foot of the Cross. In background, a red crenellated wall with towers behind it.

Binding of red morocco (Italian, 17th cent.), with tooling round the edges and on the back. In the centre of each cover the arms a tree with a helmet in the branches, surmounted by a bishop's hat and with a cross of St. John of Jerusalem behind them. These arms were borne by Ruiz de Huidobra of Castile (B. F. A. Club *Cat.* as below). Gilt edges, with gaufering.

Purchased from S. Rosen, of Venice, 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 252).

BOOK OF HOURS, of Roman use, with arms of Adimari of Florence. Contents: (1) Kalendar. f. 2;—(2) Hours of the Virgin 'sec. consuetudinem romane ecclesie'. f. 15;—(3) 'Offitium sanctissime passionis'. f. 124;—(4) 'Offitium crucis paruum': Short Hours of the Cross. f. 163;—(5) Penitential Psalms and Litany. f. 170;—(6) Office of the Dead. f. 205.



The Kalendar has no entries in red of any local significance. It includes :—

Mar. 1. Herculani ep. et mart. (Perugia).	Oct. 8. Reparate virg. et mart. (Florence),
Apr. 29. Petri mart. de ord. pred.	„ 10. Cerboni ep. et conf. (Massa Mari-
June 10. Honophrii conf.	tima).
„ 13. Antonii conf. de ord. min.	„ 27. Iuonis conf.
Aug. 19. Ludouici conf.	Nov. 10. Triphonis et Respicii.
„ 31. Iuliani mart.	„ 24. Flauiani (Vercelli).
Oct. 4. Francisci conf.	Dec. 1. Ansani mart. (Siena).

The Litany is also without local significance. St. Reparata in the Kalendar points to Florence, and there was a monastery in that city dedicated to St. Onophrius. The style of decoration is also Florentine, and on f. 15 there is a shield of arms, per fess *or* and *az.*, borne by the Florentine family of Adimari.

Vellum; ff. 278.  $5\frac{1}{4}$  in.  $\times$   $3\frac{1}{2}$  in. 12 lines in a page. XV cent. (second half). Italian (Florence). Collation, 1<sup>14</sup>, 2<sup>10</sup>–11<sup>10</sup>, 12<sup>8</sup>, single leaf, 13<sup>10</sup>–15<sup>10</sup>, 16<sup>8</sup>, single leaf, 17<sup>8</sup>, single leaf, 18<sup>10</sup>–20<sup>10</sup>, 21<sup>4</sup>, single leaf, 22<sup>10</sup>–26<sup>10</sup>, 27<sup>8</sup>, 28<sup>10</sup>, 29<sup>6</sup>; with catchwords. The four single leaves are blank on the *recto* and have full-page miniatures on the *verso*. The text is in a fine Italian hand, with titles in burnished gold and rubrics in red. Capitals are flourished and initials of verses alternately in blue and gold with red and blue penwork, chiefly vertical lines, respectively. Initials of psalms, prayers, &c., are similar, but two lines deep, with finer and more extensive penwork in the margin the whole height of the page. The seven initials of the Hours of the Passion from Lauds to Compline, with one other in the Office of the Dead (f. 217 *b*), are four (at Compline three) lines deep. They are in blue, pink, red, and green, with an inner edge in all cases of yellow (cf. MS. 78), on a burnished gold ground; inside them is a conventional flower or foliage and in the margin similar decoration with filamented gold studs.

There are five full-page minatures and twelve historiated initials. Each of the former, together with the initial on the opposite page, is framed within a full border of Florentine style, composed of foliage, flowers, and fruit, with numerous filamented gold studs. The prevailing colours are pink and rather light blue, but green, pale yellow, and red (which has oxidized) are also used. The border on the initial-page is invariably the more elaborate and finer of the two, angels, amorini, and other figures being introduced, with more burnished gold for a ground between the foliage. The seven historiated initials in the Hours of the Virgin from Lauds to Compline are smaller (five lines deep) and have only partial borders, which are more like those of the decorative initials in the Hours of the Passion. The figures both in the full-page miniatures and the initials are well drawn, in rather light tones of colour. The subjects are :—

1. f. 14 *b*. Hours of the Virgin. Full-page miniature of the Annunciation. The Virgin sits on *r.* under a yellow canopy, with arms crossed on her bosom and head bent forward towards Gabriel, who enters from *l.*, surrounded by rays, with arms crossed. In the upper corner on *l.* is the divine hand, the fingers emitting rays, on which the Holy Dove descends upon the Virgin. In background a marble parapet, on which is a large yellow bowl filled with foliage; beyond, a tree laden with fruit and a bare landscape. See pl. LXIX, b.

2. f. 15. Matins. In init. D, the Nativity. The Virgin and Joseph kneel on *l.* and *r.* adoring the Child, who lies naked on the ground surrounded by rays. In background a manger at the mouth of a cave, with heads

of the ox and ass seen above it. See pl. LXIX, b.

In border, on *r.* six angels in pairs, pointing to the Child, singing and worshipping; on *l.* a thrush singing; at foot, a shield of arms (Adimari) within a quatrefoil supported by six amorini.

3. f. 45 *b*. Lauds. In init. D, the Flight into Egypt. The Virgin with the swathed Child rides to *r.* Joseph leads the ass, and two nimbed figures follow it.

4. f. 64. Prime. In init. D, the Presentation in the Temple. The Virgin on *l.*, with Joseph holding a basket of doves behind her. Simeon on *r.* receives the swathed Child. The High Priest in background behind an altar.

5. f. 71. Tierce. In init. D, the Adoration



of the Magi. The Virgin with the naked Child on her knees sits on *l.* One Magus, with white hair and beard, kneels with hands on the ground on *r.*; another kneels erect; and the third stands. Joseph stands in background, with the ox and ass behind him.

6. f. 78. Sext. In init. D, Christ disputing with the Doctors. He sits in centre, full-face, on a high-backed chair with arms and addresses three doctors, one on *l.*, the other two seated on a bench in front of him. The Virgin and Joseph on *r.*

7. f. 84. None. In init. D, the Death of the Virgin. She lies with head to *l.* Christ, standing with the Apostles on the farther side of the couch, holds her soul.

8. f. 90 *b.* Vespers. In init. D, the Assumption of the Virgin. She sits on clouds, surrounded by rays, with hands joined in prayer.

9. f. 101 *b.* Compline. In init. C, the Coronation of the Virgin. Christ, seated on *r.*, puts a crown on her head. In background red cherubim.

10. f. 123 *b.* Hours of the Passion. Full-page miniature of the Crucifixion. The Virgin on *l.*, with face averted. St. John on *r.*, with arms crossed. Christ has fair hair and youthful features; his feet rest on a bracket, and blood gushes from the wounds. Bare landscape background with hills and buildings, and blue sky.

11. f. 124. Matins. In init. D, the Agony at Gethsemane. Christ kneels to *r.* with hands raised in prayer. An angel descends on *r.*, holding a chalice. Rocky landscape with trees, and the city in distance.

In border below, the three disciples sleeping, and a prophet with scroll at either corner; at the *r.* side two amorini and a bird; at the top a diamond ring, which was a Medici device.

12. f. 162 *b.* Hours of the Cross. Full-page miniature of a Pietà. The Virgin sits in front of the Cross with the dead Christ on her knees. Behind her kneel Mary Magdalene (on *r.*) and two other nimbed women, and farther behind St. John stands on *r.*, Nicodemus and

Joseph of Arimathaea on *l.* Rocky landscape.

13. f. 163. Matins. In init. D, St. Helena, with crown over her head-dress, holding the Cross.

In border below, St. Helena stands in a room with hands joined in prayer among a number of men, two of whom hold the Cross over a corpse, which is sitting up alive on its bier. This alludes to the legend how the true Cross was known from those of the two thieves by its restoring a dead youth to life (*Legenda Aurea*, cap. lxviii, ed. 1846, p. 309).

14. f. 169 *b.* Penitential Psalms. Full-page miniature. David, as a fair-haired boy wearing a short pink tunic, stands on the body of Goliath, whose huge severed head he holds in his left hand. In his right hand are the sling and a blood-stained sword, and over his shoulder is slung a pouch for the stones. Rocky landscape with buildings on a hill.

15. f. 170. In init. D, David, grey-headed, with hands joined in prayer, stands buried up to the knees in a rocky desert, with his crown beside him.

In lower border, three saints half-length: on *l.* Mary of Egypt, in centre John the Baptist, on *r.* a grey-bearded hermit (St. Anthony?). In border on *r.*, two amorini holding a diamond ring (cf. no. 11).

16. f. 204 *b.* Office of the Dead. Full-page miniature. In a chapel or room a corpse on a bier with striped yellow and red pall, head to *r.* On *r.* and *l.* clergy in surplices and crossed red or brown stoles chanting. On the farther side of the bier a group of mourners in black hooded cloaks.

17. f. 205. In init. D, Death as a skeleton, with long flowing hair like a woman's. He wears a long girded tunic slit up the sides and carries a scythe. A pope, king, and others lie prostrate behind him.

In lower border, two grey-headed friars supporting a crowned skull. At the side two thigh-bones crossed. At the top a lion, and an amorino shooting an arrow at a hare.

Modern binding of red-brown morocco by Miss Katharine Adams. Gilt gauffered edges.

Purchased from Mr. C. Fairfax Murray, 1906. Sneyd sale at Sotheby's, Dec. 16-19, 1903, lot 555 (cf. MS. 58). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 255, pl. 153 from ff. 123 *b.*, 124).



PLUTARCHI Vitae: the Lives of Sertorius, Marius, the Gracchi, and Pyrrhus translated from Greek into Latin, nos. 1, 3, 4 by Leonardo [Bruni] Aretino and no. 2 by Jacopo Angelo [di Scarparia]. The former are included in the edition of Plutarch's Lives in Latin printed without title by Udalricus Gallus [Rome, 1470?] and subsequently; but a different version of no. 2 is there given, attributed to Antonio Pacini di Todi (Tudertinus). The titles are:—

1. 'Q. Sertorii uita de Plutarcho Latinam (*sic*) facta per Leonardum Aretinum incipit.' Beg. 'Non est fortasse' (ed. cit. f. 287 *b*). Preceded (f. 1) by the translator's letter to Antonio Losco (Luscus), beg. 'Credo non unquam tibi' (ib. f. 287). f. 2.

2. 'Gaii Marii per J[acobum] Angelum Latina de Plutarcha (*sic*) facta uita incipit.' Beg. 'G. Marii tercium nomen'. f. 15 *b*.

3. 'Tiberii et Gay Graccorum de Plutarcho per L. A. Latinam (*sic*) facta uita incipit.' Beg. 'De Agide et Cleomene' (ib. f. 230). f. 44.

4. 'Pyrrhi Epycothorum (Epirotarum) regis per L. A. de P. Latinam (*sic*) facta uita incipit.' Beg. 'Thesprotis et Molossis' (ib. f. 259). f. 62.

For the connexion between this MS. and MS. 69 see the description of the latter.

Vellum; ff. 86 (last three blank).  $9\frac{1}{8}$  in.  $\times$   $6\frac{1}{8}$  in. 31 lines in a page. XV cent. (middle). Italian (Venice?). Collation, 1<sup>10</sup>–8<sup>10</sup>, 9<sup>6</sup>; with catchwords. The gatherings are lettered e–n, so that four (a–d) appear to be lost at the beginning. Text in a good, but not specially calligraphic, Italian hand, with initials of paragraphs in the margins alternately red and blue. Four large figure-initials of gold entwined with white tendrils and coloured foliage, amongst which are heads of birds and beasts, both style and colouring being somewhat unusual. Three of the figures are of men in silver armour (now oxidized), half-length, two bare-headed (ff. 1, 15 *b*), the other (f. 62) wearing a helmet; the fourth figure (f. 44) is a young man (Gracchus) in a blue tunic and green mantle speaking (see pl. LXX, d). The initial on f. 2 is in the same style, but without any figure.

At the foot of f. 1 is a shield of arms (*or* three bendlets *az.*) between two thistles and the initials M. C. in gold with blue penwork flourishing. The arms were at some time partially cut out and then replaced. They were borne by the family of Contarini of Venice, and the initials are no doubt those of Marco Contarini, whose name 'Marcus Contarenus' is one of three written on f. 85 *b*, the others being 'Leonardus Mocenicus' and 'Joannes Bragadenus'.

Modern vellum binding, with in-turned edges.

Purchased from J. and J. Leighton, 1904. From the collection of Sir Thomas Phillipps, Bart. (MS. 2938, sale at Sotheby's, April 27–May 2, 1903, lot 926).

'PLUTARCHI Vitae quaedam Latine': the Lives of Q. Flaminius, Marcellus, and Cato Uticensis translated from Greek into Latin as in the edition of Udalricus Gallus (cf. MS. 68), viz.:—

1. Q. Flaminius (without title or translator's name). Beg. 'Philopemeni



Titum Quintum Flaminium comparamus' (ed. cit. f. 167*b*, attributed to Guarino Veronese). Preceded (f. 1) by the translator's prefatory letter, beg. 'Nuper Ruberte suavissime cum ex labore'. f. 2.

2. Marcellus (without title, &c.). Beg. 'Marcum Claudium quinquies' (ib. f. 130, attributed to Antonio Pacini di Todi). f. 13.

3. 'M. Catonis Uticensis de Plutarcho per L. Ar[etinum] Latinam (*sic*) facta vita incipit.' Beg. 'Catonis genus prin[ci]pium' (ib. f. 422, attributed to Lupo Fiorentino). f. 30.

Vellum; ff. 62.  $9\frac{1}{8}$  in.  $\times$  6 in. 31 lines in a page. XV cent. (middle). Italian (Venice?). Collation, 1<sup>10</sup>, 2<sup>10</sup>, 3<sup>10</sup> (wants 10), 4<sup>10</sup>-6<sup>10</sup>, 7<sup>3</sup>; with catchwords. The first three gatherings are lettered s-v, the remainder o-r, so that ff. 30-62 (art. 3) originally preceded ff. 1-29 (f. 29*b* is blank and a leaf, probably also blank, is lost after it). Both the text and decoration are by the same hand as those in MS. 68, the gatherings of which are lettered e-n. It is therefore evident that the two MSS. were originally consecutive portions of a single volume. As, however, the leaves of the present volume are numbered by a later hand at the foot 77-138, after the two were separated it must have been bound up with some other MS. Of the three historiated initials two (ff. 1, 13) contain a figure in silver armour (now oxidized),  $\frac{3}{4}$  length, bareheaded, the third (f. 30, pl. LXX, b) a figure of Cato,  $\frac{3}{4}$  length, in a pink tunic, blue mantle, and red cap with pendent drapery. On f. 1*b* is a decorative initial (pl. LXX, c) similar to that in MS. 68, f. 2.

At the foot of f. 1 (pl. LXX, a) is a shield of the arms of Contarini of Venice suspended from a thistle, between the initials M. C. as in MS. 68.

Modern binding of plain purple morocco by J. Clarke. Gilt edges.

Purchased from J. and J. Leighton, 1904. Book-plate of arms of the Rev. Walter Sneyd, of Keele Hall, co. Staff. (cf. MS. 58). Sneyd sale at Sotheby's, Dec. 16-19, 1903, lot 625.

## 70

'RETHORICA NOUA de Tulio translata in vulgare': an anonymous Italian version of Cicero's supposititious *Rhetorica Nova ad Herennium*. Begins 'Auegla che per li impedimenti de le facende familiare'. Ends 'vltimamente nel tempio de Joue se redusse. Finis Rethorice vulgariter scripte. Deo gratias'.

Vellum; ff. 77. 7 in.  $\times$  5 in. 20 lines in a page. XV cent. (second half). Italian (Venice?). Collation, 1<sup>10</sup>-7<sup>10</sup>, 8<sup>7</sup>; with catchwords. A small hand, not of a calligraphic type, in rather pale ink; plain initials alternately blue and gold with violet and faint brown flourishing.

The first page has a bar-border with knots and twining foliage, and foliated interlaced corner-pieces, in blue, green, pink, and gold. A bat-winged amorino with scimitar and shield and grotesque birds and beasts are introduced together with small gold studs, each having a single projecting filament. A lady in a pink low-necked dress with short sleeves is seated at the foot of the page, holding an indistinct object in her right hand and a shield of arms in the other, viz. party per bend *or* and *az*. These arms were borne by Soranzo of Venice. The initial is of burnished gold on a ground of the same colours as in the border with interlaced white tendrils, among which stands a bearded man half-length, in a pink tunic and brown hood, with outstretched arm, and a human head with ass's ears is in the upper corner on *l*. Similar initials, mostly with human and other grotesques, are on ff. 13, 34*b*, 42*b*, 44*b*, 51*b*. The colours, except the blue, are pale in tone.



Binding of boards covered with vellum lettered by hand 'Retorica Nova di Tullio. M.S.' (18th cent.?).

Purchased from Mr. C. Fairfax Murray, 1906. On a slip pasted inside the under cover 'No. 273 de la vente de Mr. Roth, 24 Nov. 1834'. Originally belonged (see above) to a member of the Venetian family of Soranzo.

'MESCHINO DA DURAZZO': a romance of the Carolingian period in Italian, in eight books, by Andrea di Jacopo di Barberino da Firenze, also author of 'Reali di Francia', 'Aspramonte', and other romances (see *Romania*, ii, 1873, p. 365). He lived at the end of the 14th and beginning of the 15th centuries. Prologue (f. 3) begins 'Naturalmente di consuetudine par che sia che gluomini si dilectono udire cose antiche'. Text (f. 3<sup>b</sup>), 'Comincia lo libro chiamato Meschino da Durazzo. Composto dal nobile huomo Mastro Andrea da Barberino da Firenze. Capitolo primo. Come i barbari inuadirono Italia. Al tempo di sancto Lione papa anno dom. vii<sup>o</sup>lxxxiii regnando lo inclito et nobile Carlo Magno'. Bk. viii ends 'de quali discesono piu reali come si puo uedere'. Colophon, 'Compiuto lo libro viii<sup>o</sup> et vltimo del Meschino di Durazzo chebbe nome Guerrino figliuolo di Milon duca di Durazzo di casa reale di Francia'.

Two leaves are missing after f. 80 (lxxviii), which ends 'guardia tanto faceuano', Bk. iii, ch. 34, f. 81 beginning 'socterra. Io piu con ingegno', Bk. iii, ch. 37.

The hero's real name was Guerino or Guerrino, his father being Milon, Prince of Taranto, son of Gerardo, Duke of Burgundy, and his mother Fenisia, sister of two Turks whom Milon had driven out of Durazzo. When the city is retaken by surprise and Milon and Fenisia imprisoned, the infant's nurse flies with him by sea. They are captured by corsairs, the nurse is thrown overboard, and the infant is sold to a merchant of Constantinople and given the servile name Meschino, by which he is henceforth known. When grown up, he finds favour with the emperor's son Alexander, who takes him into his service, gives him freedom, and teaches him feats of arms. By Alexander's contrivance he takes part under disguise in a great three days' tournament and defeats all competitors, but does not come forward to receive the prize. Two sons of Astilladoro, King of Turkey, thereupon claim it and, when it is refused, stir up their father to attack the city. Alexander being taken prisoner, Meschino demands horse and arms and, after being knighted, slays one of Astilladoro's sons and takes two others prisoners, who are exchanged for Alexander. On the final defeat of the Turks he determines to search for his unknown father and solve the mystery of his origin, though Alexander offers to share the empire with him and give him his sister in marriage. He goes to Armenia and thence across Asia as far as the Trees of the Sun and Moon, passing through many romantic adventures and seeing all the wonders of Prester John's land and India. He returns through



Arabia and Egypt and crosses to Italy, and is entertained and instructed by the Sibyl at Norcia. He then travels to Spain and so to England and Ireland, where he descends into the Purgatory of St. Patrick. Coming back through France and over the Alps into Italy, he visits the Pope at Rome and joins an expedition against Durazzo. When Durazzo falls Milon and Fenisia are released after thirty-two years' captivity, and he recognizes them as his parents by three separate signs which had been revealed to him by the Trees of the Sun and the Sibyl and in St. Patrick's Purgatory. He sends news of this to Alexander and 'per tucto il mondo', and then goes again to the East with Alexander, where after further exploits and adventures he marries Anthenisca of Persepolis, with whom on his former journey he had made a compact to wait for each other ten years. Finally he settles at Taranto and has several sons, and after the death of his parents and wife he resigns his principality and dies at the age of fifty-six.

Printed under the title *Guerino il Meschino* at Padua, 1473, at Bologna, 1475, and at Venice, 1477 (Zambrini, *Opere Volgari*, 1884, p. 494), and frequently since. Twenty-four editions are included in the Brit. Mus. Catalogue, together with one in French (Lyons, 1530) and another in Spanish (Burgos, 1548).

At the end is the inscription 'Questo libro e di . . . . . di domenico . . . . . da firenze. Scripto nella nobile cipta di napolì Anno domini 1462 cioe Mccccxii di mia propria mano. Et chiamasi El meschino'. The names in the blank spaces have been completely erased.

At the foot of f. 3 is a shield supported by two amorini and charged with three chevrons. It is sketched in sepia without tinctures, but the arms are probably those of Guasconi of Florence, *arg.* three chevrons *sable* (Brit. Mus. Egerton MS. 2036, f. 205). A Domenico Guasconi, astrologer, 1475, is mentioned in Chevalier's *Répert. Bio-Bibl.*

Paper and vellum; ff. 206.  $9\frac{1}{4}$  in.  $\times$   $6\frac{3}{8}$  in. 33 lines in a page. A.D. 1462. Italian (Naples). Collation, 1<sup>2</sup>, 2<sup>12</sup>-7<sup>12</sup>, 8<sup>14</sup> (wants 7, 8), 9<sup>14</sup>, 10<sup>12</sup>-17<sup>12</sup>, 18<sup>12</sup> (wants 11, 12, blank); numbered, with catchwords. The central and outer sheets of each gathering (except the first) are vellum. An original Roman pagination begins with the text on f. 3. Sec. fol. 'con III<sup>o</sup> figliuoli'. A neat, but not calligraphic, hand (not all by one scribe), with chapter-titles in red and initials in black with red filigree penwork. At the beginning of each book a penwork partial border, usually extending along the upper and inner margins, of rather peculiar conventional foliage in faded red.

The MS. is illustrated with twenty-six extremely interesting and spirited pen-and-ink drawings, by two or more hands, in the lower margins on opposite pages. The majority are of the width of the text, but four (nos. 5-8) extend across the page and up the outer margin. The subjects are:—

1. f. 10<sup>b</sup>. Bk. i, ch. 11. Second day of the tournament at Constantinople. Meschino on *l.* with lance raised. A knight unhorsed. Others on *r.* The emperor and ladies look on from a tower, to *l.* of which is a richly caparisoned horse as prize for the victor.

2. f. 11. Bk. i, ch. 12. Third day of the same. Meschino, mounted, strikes off with his sword the hands of three men who laid hold of his bridle demanding his name when he was declared victor. Others follow him as he rides

out of the lists on *r.* The emperor and two ladies in a balcony, under which are a caparisoned horse and suit of armour as prize.

3. f. 15<sup>b</sup>. Bk. i, ch. 18. Meschino encounters three sons of King Astilladoro. He comes out of the city on *l.* The three Turks advance from *r.* All are mounted, in full armour, with lances and shields. Tents in background.

4. f. 16. Ibid. On *r.* Meschino charges one Turk, who has lost his lance. Another



Turk awaits him. The third (Antigoro) lies dead. On *l.* Meschino rides back to the city, with Managor and Felisar on foot as prisoners.

5. f. 20 *b*. Bk. i, ch. 25. Battle in a bastion between fifty Greeks and fifty Turks, and victory of the Christians. In margin on *l.* the city-gate and towers, with knights riding out and the emperor and ladies looking down from a balcony. In lower margin, within a palisaded enclosure the champions fight with lance and sword. On *r.* and *l.* some remain stationary. See pl. LXXI.

6. f. 21. Ibid. The Turkish camp, with horsemen among the tents and an army behind. On *l.* and *r.* margin hilly roads with horsemen descending, and a castle. See pl. LXXI.

7. f. 25 *b*. Bk. ii, ch. 2, 3. Meschino encounters and slays the giant Maschius, his wife, and four sons. In margin on *l.* he rides down a road on each side of which are towns and castles, with precipitous rocks and trees. It extends along the lower margin, and he appears on it again on *l.* and the giant, naked and hairy, with a huge club, advances against him from *r.*

8. f. 26. Ibid. The giant lies transfixed with a lance. Meschino, whose horse gallops away to *l.*, stands over him with brandished sword. In margin on *r.* a steep ascent to a cave, and at the foot of it the giantess and her four children. On the ground two human heads, bones, and the giant's club.

9. f. 26 *b*. Bk. ii, ch. 4. Meschino liberates an Armenian priest and Brandis, a Gascon knight, confined by the giant in a cave. He rides beside a river to *r.*, on the banks of which are hills and woods with wild beasts, &c.

10. f. 27. Ibid. He climbs up to a cave on *l.*, below which are skulls and bones. On *r.* he sits on a rock talking with the priest and knight. Hills and woods with wild beasts in background.

11. f. 32 *b*. Bk. ii, ch. 11. Meschino fights with the Medes on behalf of the lady Almagam. A battle of knights, with supports advancing from *r.* and *l.* A city on *l.*, and camp in background.

12. f. 33. Ibid. Forces retire to *l.* and advance from *r.* Meschino and his comrade Brandis enter the city on foot on *l.* over a drawbridge.

13. f. 34 *b*. Bk. ii, ch. 13. Meschino fights with Alphamech and slays him. On *l.* he rides out of the city over a drawbridge. Two single combats, one with lance and javelin, the other with sword and scimitar.

14. f. 35. Bk. ii, ch. 14. Meschino slays Calidocor, weds Amidam to Brandis, and makes them king and queen of Media. On *r.* he decapitates Calidocor. On *l.* he returns to

the city with Calidocor's horse and meets Brandis and Amidam coming out.

15. f. 42 *b*. Bk. ii, ch. 23. Meschino kills a griffin. He rides beside the Nile with his two Median guides. Hills with three swineherds and swine, and two cities in distance.

16. f. 43. Ibid. On *l.* he and one guide ride along a road, half-hidden by a hill. In centre the other guide is on the ground and the griffin attacks his horse. On *r.* Meschino, dismounted, is fighting the griffin, which springs upon him and attempts to crush his helmet in its jaws.

17. f. 71 *b*. Bk. iii, ch. 25. Meschino slays two giants near Mount Sinai. On *l.* with sword and shield he stands opposite a giant, who brandishes an enormous club. The giant's shield hangs on his back with the point of Meschino's lance in it, the broken shaft lying on the ground. On *r.* the giant is stretched out dead with both hands severed, and Meschino stands over him.

18. f. 72. Ibid. On *l.* he intercepts with his shield a huge dart thrown by the second giant, who holds in his left hand an iron-bound staff with three iron balls attached to the top by chains. On *r.* the giant seizes him by the shoulders and is transfixed by his sword.

19. f. 74 *b*. Bk. iii, ch. 28. After visiting Prester John, Meschino encounters a dragon and nearly meets his death. On *l.* he rides with his two guides round a hill, on which is a castle. On *r.* he struggles with the dragon, which has his head in its jaws. His guides in centre hold his horse, and a party approach mounted on camels.

20. f. 75. Ibid. On *l.* he stands beside the dead dragon. On *r.* he lies on the ground tended by a number of men.

In the *r.* corner are the initials MB, but it is doubtful whether they were inserted by the artist.

21. f. 120 *b*. Bk. v, ch. 10. Meschino talks with Sibilla and is entertained by her. On *l.* they walk in a garden. She takes him by the hand and leads him to the palace, preceded by three damsels, one playing a harp. On *r.* they sit together conversing.

22. f. 121. Ibid. On *l.* they stand, hand in hand, in a summer-house. On *r.* they sit at table in an arbour, attended by the three damsels.

23. f. 142 *b*. Bk. vi, ch. 17. Meschino visits St. Patrick's Purgatory, and sees the purgation of the sin of anger. On *l.* two devils seize him. In centre they are about to cast him into a great pit. A multitude of souls stand round.

24. f. 143. Bk. vi, ch. 18. He sees the purgation of the sin of vainglory. On *l.* two devils hold him. On *r.* a multitude of souls,



one of whom shows him the icy garment they have to wear.

25. f. 143 *b*. Ibid. On *l*. he is taken by devils to the top of a mountain and held over a great cavern from which comes a piercing cold blast. On *r*. he stands beside a lake of ice full of souls. In their midst is Lucifer, with six huge bat's-wings, three faces, and six horns, seven serpents round his neck and head, and

a soul in each mouth.

26. f. 144. Bk. vi, ch. 18. He stands on *r*., with two devils, beside the same lake, and sees fixed in it a black woman with her hands eaten away and a serpent round her neck biting her breasts. She is Rampilla, who for love of him had slain her brother and then herself (Bk. iv, ch. 32-34), and accuses him of being the cause of her punishment.

Modern binding of dark green morocco, tooled, by Leighton.

Purchased from Mr. C. Fairfax Murray, 1906. For the original owner see above. Under the colophon there are two erased and barely decipherable inscriptions, viz. (a) 'Questo libro e di Marco de Lionardo Manicii (?) Linauolo', &c., 1515, and (b) 'Questo libro e de Lorenzo d'Andrea Brazzoli', &c., 1558. The latter is repeated in substance at the top of the next page, where it has also been erased. Below it is the stanza:—

'Cavalier degnio di fama e donore,  
Benedetto cholui chi queste carte  
Scrisse di te narrando el tuo ualore,  
Qua lai mostrato in ciascheduna parte  
Quantol mar cinge e nai portato onore  
E sei stato nel mondo un nuouo marte.  
Di tuo stirpe real ben degnio sei,  
Guerrin famoso e scieso dalli ideì.'

Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 183).

BOOK OF HOURS, decorated in Ferrarese style, but probably executed at Bologna. Contents: (1) The prayer 'Obsecro te', with rubric 'Si quis deuote omni die hanc orationem dixerit Beata Maria uirgo apparebit ei ante obitum suum et annuntiabit sibi mortem suam'. f. 2;—(2) Hours of the Virgin 'secundum consuetudinem romane curie'. f. 4;—(3) Penitential Psalms and Litany. f. 78*b*;—(4) 'Officium sacratissime crucis'. f. 102 *b*;—(5) 'Officium in agenda mortuorum'. f. 106;—(6) Memoriae of Saints, viz. John Bapt., Sebastian, All Saints, 'Cena Domini', Michael, Peter, Paul, James, John Evang., Stephen, Silvester, Gregory, Jerome, Augustine, Ambrose, Nicholas, Benedict, Bernard, Katharine of Bologna (miniature only), Katharine of Alexandria (min. only), Dominic, Mary Magdalen, Peter Martyr (min. only), Anthony of Padua, Bernardino, 'Ossanus' (min. only), 'Belinus episcopus', Francis, Martin, and Anthony the hermit. f. 154 *b*;—(7) Rubric 'Quidam monachus quotidie in reuerentiam gloriosissime domine uirginis dicebat gaudia septem, cui apparuit iesus com[m]endans eum quod matrem suam reuerenter ac deuote salutasset dicens bene facis ita seruiliter honorare matrem meam et bene tibi erit . . . uolo etiam salutes me', &c.; followed by five Aves to our Lord, beg. 'Aue dom. I. C. uerbum patris', seven Gaudes to the Virgin, beg. 'Gaude uirgo mater Christi que per aurem concepisti', and a prayer 'Omnip. et sempit. deus qui gloriosissimam matrem tuam . . . duplici gaudio letificasti', &c.



f. 206;—(8) Rubric, 'Quicumque nouem uicibus dixerit infrascripta carmina et totidem paternoster ab omni tribulatione liberabitur'; followed by the four lines

'O mater Christi que semper uirgo fuisti,  
Subuenias isti misero de crimine tristi.  
O regina poli uirgo dignissima coli,  
Spernere me noli, com[m]itto me tibi soli.' f. 208 b.

There is no Kalendar and the Litany gives no indication of provenance. Some of the Memoriae, however, are significant. St. Katharine of Bologna was abbess of the Sisters of St. Clare in that city and died in 1463. She was not formally canonized until 1712, and probably her cult at this time, so soon after her death, was almost purely local. St. Ossanus does not appear in the hagiologies, but he was probably connected with Ozzano, a place a little to the east of Bologna. St. Belinus or Bellino was Bishop of Padua (d. Nov. 26, 1147). He is depicted (f. 199 b) in the act of blessing a man who kneels before him with his wife and two sons, and who was evidently the original owner of the MS. A shield in the border on f. 4 gives his arms, *az.* a bend between two lions rampant *or.* These arms were borne by the family of Incontri of Florence (A. Manni, *Il Senato Fiorentino*, 1771, p. 67); but they also appear quartered (2 and 3) with the imperial eagle (1 and 4) on the shield of Galeazzo Gualenghi of Ferrara as given in A. Maresti's *Ferrara d'Oro*, 1674, pt. iii, p. 291, and, as the style of decoration in the MS. is Ferrarese, Mr. Cockerell is probably right in concluding that it belonged to a member of that family.

Vellum; ff. 211.  $4\frac{1}{4}$  in.  $\times$   $3\frac{1}{8}$  in. 14 and 16 lines in a page. XV cent. (*circ.* 1470–1480). Italian (Bologna?). Collation, 3 leaves, 1<sup>10</sup>, 2<sup>10</sup>, 3<sup>10</sup> (+ f. 33), 4<sup>10</sup>, 5<sup>10</sup> (+ f. 46), 6<sup>10</sup>–14<sup>10</sup>, 15<sup>10</sup> (+ ff. 154, 156), 16<sup>4</sup>, 17<sup>10</sup> (+ ff. 162, 172), 18<sup>12</sup> (+ f. 183), 19<sup>12</sup>, 20<sup>8</sup> (+ f. 204), 21<sup>4</sup>. A neat Italian hand, becoming smaller after f. 159 with 16 lines, instead of 14, in a page. Initials of verses are in gold on colour or the reverse, the small square grounds being edged with black. Initials of psalms, prayers, &c., are similar in style but double the size, with marginal decoration of mediocre Ferrarese style in blue, green, lake, and gold, including numbers of burnished gold studs surrounded with filigree penwork. In the Hours of the Virgin the initials of the several Hours after Matins are similar, but larger (three to five lines deep), and enclose an open flower or foliage. Of the four historiated initials (nos. 2–5 below) the first is accompanied by a full Ferrarese border of conventional flowers and buds in lake, blue, and green on a burnished gold filigree ground; in the other cases the borders more nearly resemble those attached to the small initials.

The full-page miniatures have been described by Mr. S. C. Cockerell as follows:—

'These are the important feature of the book. They are twenty-one in number, fourteen being by one hand and seven by another. The first hand was responsible for nos. 1, 6, 7, 9–13, 16, 18, 20, 23–25 in the following list. These fourteen miniatures fall into three groups. The first consists of nos. 1, 10–13, 16, 18, and 20, with interesting and unusual borders, in which birds and beasts on a large scale and treated with much naturalism, flowers of a more decorative kind, and scrolls with musical notation, are noteworthy elements.

The second group comprises nos. 6 and 7,

in which the space occupied by borders in the first group is left blank.

Nos. 9 and 23–25, in which the pictures fill the whole page, leaving room only for burnished gold frames, form the third group. These last four miniatures are the only large ones in the book, except no. 6, in which the subject is not indicated on a scroll or tablet.

The figure-work by the first hand is good, though the faces are of a rather unpleasing and pinched type. His accessories are highly finished. He delights in painting various marbles, and in defining every stone in his



buildings. The most remarkable of his pictures is that of St. Anthony of Padua, no. 20.

There can be no question that these miniatures are by Taddeo Crivelli, sometimes called Taddeo of Ferrara, whose known work covers the years 1452-1476. He was one of the artists who decorated the magnificent Bible of Borso of Este, Duke of Ferrara. Several pages of this Bible, as well as other examples of his handiwork, are reproduced by Hermann Julius Hermann in his valuable essay *Zur Geschichte der Miniaturmalerei am Hofe der Este in Ferrara* (Vienna, 1900), where there are references (pp. 48-55) to various other manuscripts in which Taddeo Crivelli had a share. After the death of his patron Borso in 1471 Taddeo moved to Bologna and worked on the choir-books of the church of St. Petronius there. The picture of the beatified Katharine of Bologna, who died in 1463 and was not canonized until 1712, makes it probable that the present book was executed at Bologna.

The second hand executed nos. 8, 14, 15, 17, 19, 21, 22. All of these have decorative borders in the Ferrarese manner, and though they lack the strangeness of the first miniaturist's work, they are more perfectly drawn, and are indeed excellent examples of Ferrarese art. The draperies are masterly and the faces are full of character. Special attention should be given to the mysterious St. Ossanus, no. 22.

1. f. 3 b (pl. LXXII, a). *Hours of the Virgin. The Annunciation.* A courtyard and on the right a covered platform of black and white marble on which the Virgin kneels near a *prie-Dieu* with hands joined and looks towards Gabriel, who bends on one knee before her. He has long wings projecting upwards through his green mantle, and he holds a branch of lilies in his l. hand. A tree rises above the violet wall of the courtyard on l. On a plaque above the picture are the words AVE GRACIA PLENA.

The border is very pretty and original. Below, on right and left, are trees on which sit peacocks back to back. Between them is a white dove holding an olive sprig and enclosed in a scroll bearing the words VBI DEVS EST IBI PAX ET AMOR. In the inner border there is another scroll with the motto FORTIS EST IN ASPERIS NON TVRBARI. In the outer border a little naked angel balances on one leg on blue clouds under which are gold rays. He holds a scroll inscribed with musical notation. His exact counterpart will be found on f. 215 of the second volume of Duke Borso's Bible (Hermann, pl. 15). This is the undoubted work of Taddeo Crivelli, who introduces into the decoration of the same page a pair of peacocks, two white doves, and some of his

characteristic scrolls.

2. f. 4 (pl. LXXII, a). *Matins of the Virgin.* In initial D, half-length figure of the Virgin holding the Child. Trees in background.

The border and shield of arms contained in it have been described above.

3. f. 78 b. *Penitential Psalms.* In initial D, half-length figure of David in profile, raising his hands in prayer.

4. f. 102 b. *Hours of the Cross.* In initial D, the Cross. The Crown of Thorns is hung round the upper limb and two scourges are suspended from the arms.

5. f. 106. *Office of the Dead.* In initial D, a skull on a green rock.

6. f. 154 b. *St. John the Baptist.* He stands in a grassy place, wearing a rich purple mantle over his camel-hair shirt. Above his head is a scroll with the words ECCE AGNVS DEI Q. T. P. M.

7. f. 156 b. *St. Sebastian.* He stands against a tree, among long grasses, as in no. 6, naked except for a loin-cloth. His hands are raised in prayer and he is pierced by six arrows.

8. f. 159 b. *All Saints.* A group of Saints. In foreground St. Peter between St. Paul and a virgin martyr. Border of green wreathed foliage and Ferrarese ornament. This is the first picture by the second hand.

9. f. 162 b. *Last Supper.* A chamber seen through a round arch with pediment above. The apostles on benches at a round table with Christ on the farther side. John leans on the table sleeping.

10. f. 172 b. *St. Gregory.* Through an arch is seen a marble oratory in which the saint, in papal tiara and blue chasuble, sits or kneels before an altar on l., on which are a book and a chalice covered by the paten. A glass lamp hangs from the roof. Divine rays shine above the chalice. Outside the oratory a boy angel as in no. 1, holding a pink scroll inscribed with musical notation and the saint's name S. GREGORIE.

11. f. 174 b. *St. Jerome.* A desert landscape. On l. the mouth of a cave and on shelves three red-covered books and inkstand, pen-case, and written scroll. The saint's red hat hangs on a peg. On r. St. Jerome with long grey hair and beard clings to a crucifix and kisses the feet of Christ, from the wounds in which the blood streams. Behind him his lion with a surly expression.

In the border, a rocky landscape with two tall trees, in one of which stands a heron. In the foreground a large white hound pursues a hare. In upper border, a scroll inscribed S. HIERONYMVS.

12. f. 178 b. *St. Nicholas.* A recess of coloured marbles, in which the saint stands turning to r. in mitre and green chasuble, with pastoral staff in left hand and three gold balls



in his right hand. Above the pediment is a scroll s. NICOLAE.

The outer and inner parts of the border are decorated with two pink vases, from one of which rise two pink roses with foliage and a green parrot, and from the other dianthus flowers and foliage. In the lower border there is a white rabbit beside an antelope.

13. f. 180 b. *St. Benedict*. The saint, clad in white, kneels at the door of a brick building, from which a companion, similarly clad, is seen looking out. In a tree by the building on l. there is a well-drawn goldfinch. Landscape with rocks and trees, a distant town and a river, near which walk three cranes. Glory from clouds on r. On a tablet above the picture s. BENEDICTVS.

In inner border, a divine hand pointing upwards from clouds to a blue scroll on which nothing is inscribed. In outer border, a fat naked infant sitting on clouds and supporting a blue vase of roses. In lower border, a swan on a pool, surrounded by a wattled hedge.

14. f. 183 b. *St. Bernard*. He stands bare-headed on grass in a grey habit, holding a crozier and a red book. The background is burnished gold patterned with lines and dots. A scroll above, s. BERNARDE. Ferrarese border.

15. f. 185 b. *St. Katharine of Bologna*. She is dressed as a nun of the Order of St. Clare with scapular, knotted cord, and black veil. She stands in a grassy landscape with hands joined. There are gold rays about her head. Distant hills and towers, perhaps intended for Bologna. A scroll above, B. KATERINA DE BONONIA. Ferrarese border.

16. f. 187 b (pl. LXXII, b). *St. Katharine of Alexandria*. She stands in a room with marble walls and reads at a lectern on l. An image of the Virgin and Child in a niche above. A lamp hangs before it. The saint is richly clad in a green fur-lined overdress, through openings in which come the blue sleeves of the underdress. She has a white wimple and cap. Her left hand rests on a wheel with toothlike knives in the rim. On tablet above, S. CATERINA.

In inner border, a divine hand holding a grapple (comp. no. 18). In outer border, a pelican pecking at its breast, and a scroll with musical notation. In lower margin, a white and tan spaniel bitch.

17. f. 188 b. *St. Dominic*. He stands in a grassy and stony place facing r., with a lily branch in his left hand and a red book in his right hand. Blue background. On scroll above, s. DOMINICI. Ferrarese border.

18. f. 190 b. *St. Mary Magdalene*. She stands clad only in her long hair with hands joined, and is raised heavenwards on a small red platform which has a rim of cherubs' heads and gold rays. Landscape with trees and rocks. On tablet above, s. MARIA MAGDALENA.

In outer and inner border, on a burnished gold ground lily branches with scrolls twined round them. In lower border, between two grappels (comp. no. 16) a hawk with wings displayed standing on a wreath supported by two arms emerging from blue clouds.

19. f. 192 b. *St. Peter Martyr*. He stands facing r. in Dominican habit, with a dagger in his breast and a broad-bladed knife in his skull. Burnished gold background, patterned with lines and dots. On scroll above, s. PETRVS MARTIR. Ferrarese border.

20. f. 193 b. *St. Anthony of Padua*. A courtyard before a chapel, through the open door of which is seen an altar with a lamp suspended over it. On l. the saint, in Franciscan habit, kneels in prayer facing the spectator. Behind him is another Franciscan, and before him on the ground a basket containing corn on which is laid the holy wafer. In the foreground on r. a mule, which had been made to fast for three days, falls on its knees before the Blessed Sacrament and ignores the corn. Behind the kneeling animal is a group of richly clad men. The foremost of them, whose name was Bonvillo, holds a book. This miracle, which took place at Rimini, is illustrated in the Grimani Breviary and in a similar Breviary belonging to Mr. J. Pierpont Morgan (see the *Burlington Magazine*, March, 1907, p. 400). On a scroll beneath the picture, s. ANTONIVS PADVANVS. Border of pink and blue vetches and two brown birds. Similar vetches occur on f. 215 of the second volume of Duke Borso of Este's Bible.

21. f. 195 b. *St. Bernardinus*. He stands in Franciscan habit facing l. amid grass and stones. His arms are joined in his wide sleeves and support a red book. Blue background in which are two mitres and the monogram yhs in a rayed glory. On scroll above, s. BERNARDINVS. Ferrarese border.

22. f. 197 b. *St. Ossanus*. A youthful patrician in rich pleated red coat embroidered with gold and girded at the waist. It has full sleeves and reaches to his knees. His close-fitting hose are black. He stands in a rocky landscape and holds a thigh-bone in his right hand and a martyr's palm in his left hand. On a label above, s. OSSANVS. Ferrarese border.

23. f. 199 b (pl. LXXII, c). *St. Belinus of Padua*. An oratory with walls of panelled marble and an altar on r., on which are a chalice and a book. The saint in pontifical vestments stands on the steps of the altar and blesses with his right hand, while with his left he clasps the hand of a richly clad dark-haired man, doubtless the original owner of the book, who bends on one knee before him on l. Beside the man kneel his wife and a son with clasped hands. A younger son with flaxen hair kneels in front. This saint, who was



bishop of Padua in the twelfth century, is commemorated in Paduan Kalendars on Nov. 26.

24. f. 201 b. *St. Francis of Assisi*. He kneels on l. in a grassy place and receives the stigmata from a figure of the crucified Christ with seraph's wings. A chapel on raised ground on l. On r. rocks and a Franciscan who sits reading. In distance a river and

a town on a hill.

25. f. 204 b. *St. Anthony the hermit*. He has a long grey beard and bends on one knee at the mouth of a cave in an isolated and conical rock. In one hand he holds a rosary, in the other a staff. A river winds from the hilly distance round the base of the rock. A black hog is near the saint.

S. C. C.'

Binding of red morocco with tooled border (Italian, late 18th cent.); lettered OFFIT. B. M. V. COD. MEM. CVM MINIAT. Gilt edges, with simple gauffering.

Purchased from Mr. C. Fairfax Murray, 1906, and acquired by him at the Sneyd sale at Sotheby's, Dec. 16-19, 1903, lot 557 (cf. MS. 58). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 253, pl. 152 from ff. 3 b, 4).

## 73

PL. LXXIII

S. HIERONYMI EPISTOLAE, beginning with the letter to him from Pope Damasus, 'Dormientem te et longo iam tempore', &c. (Migne, *Patr. Lat.* xxii. 451). Colophon:—

'Hoc uolumen epistolarum sancti Hieronymi scriptum est et finitum per me Joannem grassum carpensem ciuem ciuitatis inclyte ferrarie filium quondam commendabilis uiri Francisci grassii carpensis etiam ferrarie ciuis: anno domini nostri Jesu christi ab natiuita[te] Millesimo quadringentesimo sexagesimo septimo Indi[c]tione quintadecima die ultimo februarii hora quintadecima ferrarie in domo conductitia Nicolai de Campo Imperante ferrarie illustrissimo et excellentissimo domino nostro Domino Borsio Duce Mutine et Regii Marchione estensi Rodigiique comite &c. Sit ergo Laus honor et gloria Jesu christo optimo maximoque glorioseque matri eius virgini Marie Georgio et Maurelio nostre urbis patronis: Hieronymo presentis operis conditori petroque martiri patronis meis peculiaribus: quos lacrimans summisque precibus obtestor: ut me sui (*sic*) benignitate dirigant ad iter bonum et semitas deo placentes faciantque me terrena parui facere et celestia magni: defendantque animam meam a morsu peruersi callidi et antiqui hostis: corpus autem in hoc seculo a lingua dolosa et a regum impetu. Quicumque legeris bene vale: et esto mei memor.'

Giovanni Grasso, of Carpi, son of Francesco Grasso and citizen of Ferrara, who here states that he wrote the volume and completed it at Ferrara, Feb. 28, 1467, is known to have written four other MSS. between 1460 and 1470 (Bradley, *Dictionary of Miniaturists*, i, p. 194). These are Ovid's *Fasti*, 1460 (Univ. Libr., Ferrara); Horace, 1461 (Brit. Mus. Harley MS. 4862); Virgil, 1464 (Laur. Libr., Florence); and Strabo, 1470 (formerly in the library of SS. Giovanni e Paolo, Venice). According to Bradley he was the illuminator as well as scribe, but there is no evidence of this in any of his colophons.

The border on f. 1 contains the arms *arg.* a lion rampant *az.* These were borne by Acciaiuoli of Florence (cf. MS. 91); but as it will be seen below that the MS. passed directly from the scribe to a Carmelite of Ferrara, it is not likely that it was written for a member of that well-known family. More probably the arms are those of Giovanni Grasso himself, for according to Maresti's *Teatro*



*Genealogico*, 1681, ii, p. 206, Grasso di Carpi bore a lion rampant, though the tinctures are not given.

Vellum; ff. 288.  $11\frac{1}{8}$  in.  $\times$   $8\frac{3}{4}$  in. 36 and 37 lines in a page. A.D. 1467. Italian (Ferrara). Collation, 1<sup>10</sup>–28<sup>10</sup>, 29<sup>10</sup> (wants 9, 10, blank); with catchwords at right angles to the text. Sec. fol. 'sic id est'. A small neat but rather scratchy Italian hand; with plain blue initials, and headings of epistles in red, now very faint.

The only decoration is on the first page (pl. LXXIII), which has a full border of the common interlaced white vine-tendril design on a crimson, blue, green, and burnished gold ground, the colours being dotted with white. The edging is of gold, beyond which down the outer side of the page and along the bottom is a close-set design of green leaves, which is also edged with a narrow band of gold. Midway in the outer border is a well-painted duck within a wreath, and another wreath in the lower border encloses the shield of arms mentioned above. The initial on the same page is seven lines deep, of burnished gold, on a square ground decorated like the border.

Modern binding of brown morocco by Leighton, with panels, &c., of blind tooling.

Purchased from Mr. C. Fairfax Murray, 1906. In Quaritch's *General Catalogue*, 1868, lot 36. The following note is written on the fly-leaf:—

'Emi ego frater baptista pannetus theologie professor ordinis carmeli has epistolas a Johanne grasso carpensi precio quod exposui et exbursavi in banco illorum de argentis in manus michaelis argenti 14<sup>o</sup> die Febr. 1469. ut constat in eodem banco in libro rubeo .op. uocato nota de cassa .ac. 17. eodem die. Et eodem precio inclusus est suetonius tranquillus.'

The Carmelite Battista Panezio, of Ferrara, who, as we thus learn, bought the volume, together with a MS. of Suetonius, from Giovanni Grasso the writer Feb. 14, 1469, was vicar-general of the Order in 1485 and 1493 and died Mar. 27, 1497 (Chevalier, *Répert. Bio-Bibl.*). His death is recorded here immediately under his own note, 'Qui obiit die 27 mensis martii. 1497<sup>o</sup>. et in sepulcro fratrum huius domus in pace requiescit'. The method by which he made payment into the bank of the Argenti through Michele Argenti is an interesting detail. The MS., together with the Ovid of the same scribe mentioned above, was seen in the library of the Carmelites of St. Paul at Ferrara as late as 1757 (F. A. Zaccaria, *Iter Litterarium per Italiam*, 1762, p. 158). The name of a later owner is inscribed on the same page, 'Francisci Mainardi Ferrariensis, 1810'.

## 74

EPISTLES of Diogenes Cynicus, M. Junius Brutus, and Hippocrates, translated from Greek into Latin, those of Diogenes by Francesco Accolti of Arezzo and the others by Rinuccio of Arezzo, viz.:—

1. 'Epistolae Diogenis Cynnici.' Preceded by (a) 'Francisci Aretini in epistolas Diogenis Cinnici ad Pium V (*sic*) Pont. Max. e Greco in Latinum tractas elegia', beg. 'Ad Vaticani praeclara palatia Petri', 60 lines, and (b) a prose prologue, beg. 'Diogenis philosophi epistolas nuper'. Pius V (1566–1572) is an error for Pius II (1458–1464). f. 1.

2. 'Epistolae Bruti Quiritis.' With prologue addressed to the Pope (Nicholas V, 1447–1455), beg. 'Solent, beatissime pater, qui invigilant'. f. 48 b.



3. 'Epistolae Hippocratis medici.' With prologue entitled 'Renuccii Aretini in Hippocratis epistolas ad Eugenium IIII (1431-1447) in Latinum traductas praefatio', beg. 'Philippus Mediolanensis vir inter medentes'. f. 78 b.

All three articles were printed under the title *Diogenis Epistole, Bruti, Yppocratis medici* at Florence, 1487, 'per Antonium Francisci Venetum', and in later editions; but both prologues of Rinuccio are there said to have been addressed to Nicholas V.

At the end is the inscription 'Ioannes M. uelox Parmensis (this word deleted) Petri Stroze Florentini discipulus Parmae oriundus Petro Monopolitano clarissimo Neapoli 1468 iii Nonas Aug. tranquille transcripsit. Valeas qui legeris nostri memor. Valeas qui legeris et uiue Nestoris annos. ἀμήν.' For Giovanni Maria Veloce, of Parma, see Bradley, *Dict. of Miniaturists*, iii, p. 367. He uses the same expression 'tranquille transcripsit' in Brit. Mus. Add. MS. 24895, written by him at Naples in 1469. Piero Monopoli, for whom he wrote the present volume, was a professor at Rome and a poet (Tiraboschi, 1809, vi, pt. iii, p. 925).

Inside the under cover are six elegiac lines in a 16th cent. hand beg.

'Corpora sunt hominum superis subiecta ministris  
Proque suo uoto sidera quemque trahunt.'

They are followed, in the same hand, by four others headed 'Epythaphium I. d. D. M.' (inclyti domini Ducis Mediolani, sc. Francesco Sforza, d. 1466):

'Sublime imperium duro mihi marte paraui,  
Quassatamque armis composui Italiam.  
Pace domi felix uixi, felicior armis,  
Et demum senior Sforcia procubui.'

Vellum; ff. 118.  $8\frac{5}{8}$  in.  $\times$   $5\frac{1}{2}$  in. 18 lines in a page, with wide margins. Written at Naples, 1468 (see above). Collation, 1<sup>8</sup>-14<sup>8</sup>, 15<sup>6</sup>; lettered on the last page A-O (14). Sec. fol. 'Nunc opus est'. A neat Italian hand; initials of epistles in burnished gold on blue and crimson grounds. Five large initials (ff. 1, 3, 6, 49, 79) in gold on blue, crimson, and green panels with interlaced white vine-tendril decoration extending into the margin; the first few lines of text in gold capitals. The initial on f. 1 contains a half-length figure wearing a violet doublet and crowned with bay-leaves, probably intended for Francesco Accolti.

Fine contemporary binding of dark brown leather with a panel and border of cable-pattern and other blind tooling, relieved by small copper-coloured indented circles, singly and in fours.

Purchased from De Marinis, of Florence, 1908. Modern book-plate of arms of Gerolamo, Marchese d'Adda, who perhaps wrote a Latin description of the MS. which is on the fly-leaf.

## 75

FERNANDO DE CORDOVA, 'De consultandi ratione'; dedicated to Auxias Despuig, Archbishop of Monreale in Sicily (1458) and Cardinal (1473, d. 1483). Title, 'Fernandi Cordubensis apostolici subdiaconi de consultandi ratione ad reverendissimum in Christo patrem et d[ominum] d[ominum] Ausiam tituli



sancte Sabine presbiterum cardinalem Montis Regalis vulgo ap[p]ellatum tractatus incipit foeliciter'. Beg. 'Eo de casu flagitas et me consultum facis'. The work is not mentioned either by Antonio, *Bibl. Hispana Vetus*, 1788, p. 319, or by Schulte, *Geschichte des canon. Rechts*, ii, 1877, p. 369, in their notices of the author, and no printed edition appears to be known.

Vellum; ff. 184.  $8\frac{1}{2}$  in.  $\times$   $5\frac{1}{2}$  in. 21 lines in a page. A.D. 1473-1483. Italian (Naples). Apparently written and decorated by the same hand as another MS. exhibited with it at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 192, pl. 128), which has the colophon 'Ioachinus de Gigantibus Rotenburgensis propria manu exscripsit et depexit die x Iulii M<sup>o</sup>cccc<sup>o</sup>lxxxi<sup>o</sup>'. Joachim de Gigantibus, a German, of Rotenburg, worked for Ferdinand I and others at Naples, 1460-1486 (Bradley, *Dict. of Miniaturists*, ii, pp. 26, 29). Collation, 1<sup>10</sup>-5<sup>10</sup>, 6<sup>8</sup>, 7<sup>10</sup>-16<sup>10</sup>, 17<sup>8</sup>, 18<sup>10</sup>, 19<sup>8</sup>; with catchwords at right angles to text. Fine, clear Roman characters, with chapter-headings in red and initials alternately blue and burnished gold.

The title and first six lines on f. 1 are in alternate lines of blue and burnished gold capitals, with an initial, five lines deep, of gold on a square ground of crimson, blue and green covered with interlaced white vine-tendrils. Round the page is a full border of the same character, with putti, a gold swan, rabbits, parrots, and butterflies introduced on the right, and a laurel wreath supported by two putti at the foot, enclosing, on a green ground, a shield of arms, *or* a fleur-de-lis on a bell-shaped beehive *az.*, surmounted by a cardinal's hat. These are the arms of Card. Auxias Despuig, and the MS. appears to be the presentation copy.

Binding of red morocco (Italian, late 18th cent.), with tooled border of grapes and vine-leaves and in the centre of each cover, surmounted by a cardinal's hat, the arms of Cardinal Guglielmo Pallotta (1777-1795), viz. [*az.*] an arm in armour embowed issuant from the dexter side and holding erect a scourge of three thongs with a ball [*or*] at the end of each; in chief a star of six points [*or*], and over all a fess [*gules*]. Gilt gauffered edges.

Purchased from Mr. C. Fairfax Murray, 1906. Two previous owners, both cardinals, have already been mentioned. The name of a third, 'Hieronymi Verallis', i. e. Gerolamo Veralli, Bishop of Bertinoro (1540) and of Caserta (1541), Archbishop of Rossano (1544), and Cardinal (1549, d. 1555), appears inside the under cover, together with the following interesting autobiographical note:—

'Hic liber peruenit ad manus meas cum essem simplex doctor, quod fuit quoddam praesagium fortunae meae, quoniam postea fui consequutus auditoratum Rotae apostolicę, deinde factus episcopus Britonoriensis, quem acceptaui inuitus et non sine lacrimis. Misit me deinde Paulus papa tertius, cui seruiebam, ad seruitia sedis apostolicę apud serenissimum Regem Romanorum. Vbi dum essem, transtulit me ad ecclesiam Casertanam, deinde ad aliam metropolitanam ecclesiam Rossanensem, dum essem Bohemię, et transtulit me ad seruitia apud serenissimum Imperatorem Carolum quintum, a quo postea cum me reuocasset creauit Cardinalem cum uoluntate et gratia Dei optimi maximi, in quem semper vnice speraui et confidi, quo fit ut iste libellus mihi in cardinalatu magis necessarius opportune seruiuerit et seruiet in futurum Deo dante.'

Under this is the later inscription 'Postea peruenit ad manus Iosephi Terponi'. An Italian slip pasted inside the cover states that the MS. also belonged to Pope Gregory XVI (1833-1846), to whom it was given when he became Pope by his fellow members of the monastic Order of Camaldoli. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 191, where Card. Veralli's autograph note is attributed to Card. Despuig).



BREVIARY, apparently connected with Ferrara. Contents: (1) Kalendar. f. 1;—(2) Proprium de Tempore. f. 8;—(3) Psalter, with antiphons, hymns, &c. f. 212;—(4) Proprium Sanctorum (Andrew—Katharine). f. 297;—(5) Commune Sanctorum. f. 427;—(6) 'Ordo officii beate Virginis'. f. 444 *b*;—(7) 'Officium in agenda mortuorum'. f. 450.

In 2-5 the first leaf, with decoration, is missing.

The Kalendar shows Franciscan influence. It includes:—

Jan. 31. Transl. S. Marci euang.	Aug. 5. Festum niuis, et Dominici conf. (red).
Feb. 15. Transl. S. Antonii de Padua.	„ 12. Clare virg.
Mar. 7. Thome de Aquino.	„ 19. Ludouici [of Toulouse] ep. et conf. ord. min.
Apr. 5. Vincentii [Ferrer] conf. ord. predicatorum (d. 1419, can. 1450).	„ 25. Ludouici conf. regis Francorum.
„ 30. Catherine de Senis (can. 1461).	Sept. 10. Nicolai de Tollentino conf. ord. heremi (can. 1446).
May 17. Transl. S. Bernardini de ord. minorum (1472).	„ 17. Festum stigmatum S. Francisci.
„ 19. Petri Celestini conf.	„ 27. Elzearii conf. (Elzear de Sabran, can. 1369).
„ 20. Bernardini conf. de ord. min. (d. 1444).	Oct. 2. Transl. S. Clare.
„ 25. Transl. S. Francisci.	„ 4. Francisci ord. min. Duplex minus (red); with oct.
June 13. Antonii presb. et conf. ord. min.	Nov. 8. Transl. b. Ludouici ep. et conf.
July 2. Visitatio S. Marie (red); with octave.	„ 19. Helysabeth uidue (red).
Aug. 2. Indulg. S. Marie de Angelis.	

At the end of the Proprium are the following special offices, &c.: (a) Nine lessons for the octave of St. Francis. f. 407 *b*;—(b) 'In festo sacrorum stigmatum b. Francisci'. f. 412;—(c) 'In solemnitate S. Clare uirg.'. f. 413 *b*;—(d) 'In translatione S. Clare'. f. 416;—(e) 'In solemnitate S. Bernardini'. *ib.*;—(f) 'In [fest]o S. Ludouici regis Francie'. *ib.*;—(g) 'In festo S. Elzearii conf.'. f. 416 *b*;—(h) 'Officium S. Georgii' (imperf. at beg.). f. 417;—(i) 'Officium incliti pontificis et martyris S. Maurelii sacre Ferrariensis eccl. episc.'. f. 419;—(k) 'Officium immaculate conceptionis uirginis Marie'. f. 421 *b*.

Although St. Maurelius, Bishop of Ferrara, does not appear either in the Kalendar or Litany (f. 85), the prominence given to his office as above marks some connexion with Ferrara, of which he was the patron saint. The Litany is not at all full, and the names in it have no local significance.

Vellum; ff. ii + 454.  $6\frac{3}{8}$  in.  $\times$   $4\frac{3}{8}$  in. Double columns of 34 lines. XV cent. (after 1472). Italian (Ferrara). Collation, 1<sup>10</sup> (wants 8-10), 2<sup>10</sup> (wants 1), 3<sup>10</sup>-18<sup>10</sup>, 19<sup>10</sup> (wants 2), 20<sup>10</sup>, 21<sup>10</sup>, 22<sup>6</sup>, 23<sup>10</sup> (wants 1), 24<sup>10</sup>-30<sup>10</sup>, 31<sup>6</sup>, 32<sup>10</sup> (wants 1), 33<sup>10</sup>, 34<sup>10</sup> (wants 8), 35<sup>10</sup>, 36<sup>10</sup> (wants 10), 37<sup>10</sup>-42<sup>10</sup>, 43<sup>8</sup>, 44<sup>8</sup> (wants 2, 7), 45<sup>10</sup> (wants 10), 46<sup>10</sup> (wants 1), 47<sup>10</sup>, 48<sup>10</sup> (wants 10); with catchwords. A small beautifully formed Italian hand, with rubrics, initials in gold on a square red or blue ground, and delicate blue and red penwork marginal decoration. There are also 126 larger initials in colour on burnished gold (about  $\frac{3}{4}$  in. square) accompanied by bar borders, with flowers, gold studs, and filigree work. The style is Ferrarese and closely resembles that of Brit. Mus. Add. MS. 17294, executed about 1472 for Ercole I, Duke of Ferrara. Fifty-four contain delicately executed half-length figures, &c., representing:—



- |   |   |
|---|---|
| 1. f. 129. The Resurrection.  | 30. f. 375 <i>b</i> . St. Bartholomew.                              |
| 2. f. 146. The Ascension.   | 31. f. 378 <i>b</i> . F. of the Nativity: The Virgin.               |
| 3. f. 158 <i>b</i> . The Deity (triangular nimbus).                 | 32. f. 387. St. Matthew.  |
| 4. f. 162 <i>b</i> . A chalice.                                     | 33. f. 388 <i>b</i> . St. Michael.                                  |
| 5. f. 229 <i>b</i> . David pointing to his eye.                     | 34. f. 392. St. Francis. See pl. LXXIV, a (ff. 391 <i>b</i> , 392). |
| 6. f. 237. David pointing to his lips.                              | 35. f. 396. St. Luke.   |
| 7. f. 242 <i>b</i> . Fool carrying a club.                          | 36. f. 397. SS. Simon and Jude.                                     |
| 8. f. 248 <i>b</i> . David in water to his waist.                   | 37. f. 397 <i>b</i> . All Saints.                                   |
| 9. f. 257. Angel beating a tabor.                                   | 38. f. 401. St. Martin.   |
| 10. f. 263 <i>b</i> . Choir singing.                                | 39. f. 406 <i>b</i> . St. Katharine.                                |
| 11. f. 273. The Deity.  | 40. f. 413 <i>b</i> . St. Clare.                                    |
| 12. f. 284 <i>b</i> . The Deity (triangular nimbus) holding an orb. | 41. f. 416. St. Bernardino.   |
| 13. f. 300. F. of the Conception: The Virgin.                       | 42. f. 416. St. Louis, King of France.                              |
| 14. f. 303. St. Thomas Apost.                                       | 43. f. 419 <i>b</i> . St. Maurelius.                                |
| 15. f. 309. St. Paul.   | 44. f. 422. Immac. Conception: The Virgin.                          |
| 16. f. 311. St. Agnes.  | 45. f. 428 <i>b</i> . Evangelist.                                   |
| 17. f. 317. St. Matthias.   | 46. f. 429 <i>b</i> . Martyr.                                       |
| 18. f. 318. St. Gregory.  | 47. f. 432. Two martyrs.  |
| 19. f. 319. The Annunciation.                                       | 48. f. 434 <i>b</i> . Bishop and confessor.                         |
| 20. f. 324. SS. Philip and James.                                   | 49. f. 436 <i>b</i> . Doctor of the church.                         |
| 21. f. 325. St. Helena and Holy Cross.                              | 50. f. 437 <i>b</i> . Confessor.                                    |
| 22. f. 331. St. Anthony of Padua.                                   | 51. f. 439. Virgin.   |
| 23. f. 335. St. John Bapt.  | 52. f. 441 <i>b</i> . Female saint, neither virg. nor mart.         |
| 24. f. 339 <i>b</i> . SS. Peter and Paul.                           | 53. f. 442 <i>b</i> . Bishop, carrying a model of a church.         |
| 25. f. 354. St. James.  | 54. f. 445. The Virgin, with arms crossed over a book.              |
| 26. f. 358 <i>b</i> . Festum nivis: The Virgin.                     |   |
| 27. f. 361. Transfiguration.  |   |
| 28. f. 365. St. Laurence.   |   |
| 29. f. 369 <i>b</i> . Assumption of the Virgin.                     |   |

Binding of brown calf (Italian, 17th cent.). In the centre a rosette of radiating columnar torches, with outer edging of fleurs-de-lis, and a scallop-shell at top and bottom; in the four corners fan-shaped tooling of similar design. Gilt gauffered edges and silver clasps.

Purchased from Messrs. Pearson, 1905. On f. i *b*, 'No. 15644'; on f. ii *b* 'De D. Juan Coello de Sandoval' (17th cent.).

BOOK OF HOURS, of Roman use and Florentine origin. Contents: (1) Kalendar. f. 1;—(2) 'Officium B. V. Marie secundum consuetudinem Romane curie'. f. 13;—(3) 'Officium mortuorum'. f. 103;—(4) 'Septem psalmi penitenciales' and Litany. f. 167;—(5) 'Officium sancte crucis'. f. 199;—(6) 'Officium paruum sancte crucis': the shorter Hours of the Holy Cross. f. 231;—(7) Hours of the Holy Spirit; the first leaf missing. f. 237.

The Kalendar is an insertion, in a rougher hand than the rest of the MS. and without ornament. Zenobius and Reparata mark it as Florentine. The Litany is not distinctive.

Vellum; ff. 251. 3 in.  $\times$  2  $\frac{3}{8}$  in. 12 lines in a page, with wide margins. Late XV cent. Italian (Florence). Collation, 1<sup>12</sup>, 2<sup>10</sup>–15<sup>10</sup>, 16<sup>8</sup>, 17<sup>6</sup>, 18<sup>10</sup>, 19<sup>10</sup>, 20<sup>8</sup>, 21<sup>4</sup>, 22<sup>10</sup>, 23<sup>10</sup>, 24<sup>12</sup>, 25<sup>6</sup>, 26<sup>10</sup> (wants 1), 27<sup>6</sup>; with catchwords. A fine Italian hand; initials in the text alternately red and



blue, and larger initials blue and gold with red and blue penwork decoration respectively. Five full borders (ff. 13, 103, 167, 199, 231) of Florentine style, flowers, foliage, gold studs, &c., with half-length figures in panels and putti. The initials on the same pages are in colours on burnished gold and enclose miniatures, viz.:—

1. f. 13. Matins of the Virgin. The Virgin and Child.

In border, three half-length figures and putti, two of whom support a wreath with a blank space for arms. See pl. LXXIV, b.

2. f. 103. Office of the Dead. A skeleton. In border, a half-length figure apostrophizing a skull.

3. f. 167. Penitential Psalms. David as an old man, nimbed, with psaltery.

In border, the head of Goliath in a dish.

4. f. 199. Hours of the H. Cross. Christ, half-length, bearing the Cross.

In border, a cross on a mount.

5. f. 231. Shorter Hours of the H. Cross. A gold cross patonce on a green mount.

In border, Christ, half-length, standing in the Sepulchre showing the wounds.

Another miniature and border have been lost before f. 237.

Binding of faded crimson velvet, with a silver clasp; covers lined with light blue watered paper.

Purchased from Olschki, of Florence, 1912.

## 78

BOOK OF HOURS, with arms of Strozzi of Florence. Contents: (1) Kalendar. f. 1;—(2) 'Officium beate Marie Virginis secundum consuetudinem Romane curie'. f. 13;—(3) 'Officium in agenda mortuorum'. f. 112;—(4) 'Officium Crucis maius'. f. 178;—(5) 'Officium Crucis minus'. f. 216;—(6) 'Septem psalmi penitentiales', and Litany. f. 222.

The Kalendar includes:—

Mar. 1. Erculanus (Perugia).

" 7. Thomas de Aquino.

May 25. Zenobius ep. (Florence, red).

June 1. Proculus (Bologna).

" 3. Laurentius et Pergentinus (Arezzo).

" 6. Alexander ep. et m. (Fiesole).

" 13. Antoninus conf. (Anthony of Padua).

July 6. Romulus ep. (Fiesole).

July 18. Simphoriosa (Tivoli).

Aug. 7. Donatus ep. (Arezzo).

Sept. 10. Salvius ep. (Albi).

Oct. 4. Franciscus (red).

" 8. Reparata (Florence, red).

" 10. Cerbonius ep. (Massa Maritima).

Nov. 3. Euphrosinus ep. (Panzano).

" 18. Fidrianus (Fridianus) ep. (Lucca).

Dec. 30. Florentius ep.

Zenobius (who is also in the Litany) and Reparata in red mark the Kalendar as Florentine. This provenance is confirmed by the style of decoration, as well as by the Strozzi arms on f. 13 (see below).

Vellum; ff. 252.  $5\frac{1}{8}$  in.  $\times$   $3\frac{1}{2}$  in. 12 lines in a page. Late XV cent. Italian (Florence). Collation, 1<sup>12</sup>, 2<sup>10</sup>–10<sup>10</sup>, 11<sup>10</sup> (wants 10, blank), 12<sup>10</sup>–17<sup>10</sup>, 18<sup>6</sup>, 19<sup>10</sup>–21<sup>10</sup>, 22<sup>8</sup>, 23<sup>6</sup>, 24<sup>10</sup>, 25<sup>10</sup>, 26<sup>12</sup> (wants 12, blank); with catchwords. A fine Italian hand; with rubrical directions in red and initials in the text alternately blue and gold with red and blue penwork decoration. Initials of prayers, &c., are similar but of larger size, and the penwork extends the whole height of the column, terminating in delicate scrolls and foliage.

The first page of the Hours of the Virgin and of the subsequent articles has a richly coloured full border of flowers and foliage, with putti, birds, &c., and numerous filamented studs



of burnished gold. The border on f. 13 also contains, within a wreath supported by two putti, the arms *or* on a fess *gules* three crescents *arg.*, borne by Strozzi of Florence. The initials on the same pages are in colour on burnished gold and enclose miniatures, viz. :—

- |   |  |
|---|--|
| 1. f. 13. Hours of the Virgin. The Virgin, half-length, with the swathed Child.                           | half-length, crowned with thorns and showing the wounds.                                 |
| 2. f. 112. Office of the Dead. Skeleton, half-length, with gold scythe. The leaf cut out and re-inserted. | 4. f. 216. Short Hours of the H. Cross. A gold cross patonce on a mount.                 |
| 3. f. 178. Hours of the H. Cross. Christ,   | 5. f. 222. Penitential Psalms. David, half-length, with gold nimbus, playing a psaltery. |

The initials of the several Hours after Matins (ff. 41 *b*, 57, 63 *b*, 69 *b*, 75 *b*, 81, 92) are in colour, always with an inner yellow edge, on a gold ground and contain conventional foliage, with burnished gold studs in the margin.

Binding of green morocco (early 19th cent.), with a chain-pattern tooled border and small vases in the four corners and in the panels on the back. Gilt gauffered edges.

Purchased from Mr. S. C. Cockerell. Previously belonged to Alfred Higgins, F.S.A. (sale at Sotheby's, May 2, 1904, lot 176), who in a note on a fly-leaf dated 1891 states that the MS. was written for Lorenzo Strozzi (d. 1479). The Strozzi arms appear to be the only evidence for this.

‘L'ARTE de lo ben morire’: Italian versions of two Latin tracts entitled ‘Ars bene moriendi’, viz. :—

1. ‘Incomincia lo libro de larte de lo ben morire traducto in uulgare sermone da Iuniano de Maio a lo inclyto Messere Pasquale. Legi con felicità.’ Beg. ‘A benche secundo dice el philosopho’. f. 3 *b*.

The nature of the work is described below in connexion with the drawings which illustrate it, and the original anonymous Latin text is contained in the Block Book from which they were copied. The translator Juniano de Maio, who appears to be otherwise unknown, has prefixed a prologue, in the incipit of which (f. 2 *b*) he is said to have made the version ‘a lo inclito Signior e Misser Pasquale Diazgarlon, regio castellano dignissimo’. The prologue is as follows :—

‘Voria inclito Signore in maiore et piu difficile cose experimentasseuo la mia pocha facultate desyderosa de satisfacere ad ogni uostro uoto. Et per tanto lo mio animo non manco affectuoso de seruire in cose humile et bascie : che animoso et audace de obedire in cose ardue et alte sempre e uolenteroso et apparato fare quanto le mie forçe poranno fare : et quanto le mie studiose uoglie poranno excogitare con tanto disposto obsequio quanto amore me dicta per affecto et reuerentia me comanda per honore. Receperite adunque la deuota opera de larte del ben morire non manco utile che necessaria traducta in uulgare sermone. La quale accioche habbia de uero fructo lo efficace effecto : se deue legere sempre in tempo de sanitate : Acioche nel duro et acerbo puncto de la non pensata morte : tale preparamento nuouo ne da nui alieno : Como fa lo buon caualiero che in tempo de pace se ueste lo scuto et larmecto : et assuefasse alla faticha militare : acioche nel tempo de la periculosa battaglia non le sia ne insolito ne graue prendere larme ne le sia spantoso audire el suono della animosa trombetta. O quanto la uictoria e difficile doue al combactente omne impresa e nuoua. La quale cosa so certo che farite non tanto per mio ricordo quanto per uostra usitata et acostumata consuetudine. Lege con felicità.’



At the foot of the page at the end of this prologue is a shield of the arms of Diazgalon of Naples, viz. *or* three bars *sable*. The MS. therefore appears to be the original presentation copy, and is perhaps unique. The colophon, however, of Art. 2 shows that it is not autograph.

2. 'Incomincia lo prohemio de larte del ben morire composto da frate Alberto magno de lordine de predicatori episcopo Retisponense. In nome de la sancta et indiuidua trinita. Amen.' Beg. 'Essendo lo transito de la morte de la miseria'. Text beg. 'Essendo la morte corporale terribilissima'. f. 17.

The original Latin work, here attributed to the famous Dominican Albertus Magnus, Bishop of Ratisbon (1260-1262, d. 1280), is generally known as the 'Speculum artis bene moriendi', and was printed, under the title *Tractatus bonus et utilis de arte moriendi*, at Strassburg, 1475 (?), and subsequently. It is also attributed to Card. Matthaeus de Cracovia, Bishop of Worms (d. 1410), and to Jean Charlier de Gerson, Chancellor of Paris University (d. 1429). This Italian version was presumably made, like Art. 1, by Juniano de Maio. It differs from the version by Card. Domenico Capranica (d. 1458) printed at Florence, 1477, and from an anonymous version printed at Venice, 1478. It is apparently inedited.

Colophon, 'Finisce lo tractato dellarte del ben morire. Laus deo. Amen. Ioannes Marcus Cynicus Christi et honestatis famulus tribus et quinquaginta horis exscripsit'. f. 36.

Vellum; ff. 38. 10 $\frac{7}{8}$  in.  $\times$  8 in. 30 lines in a page. Late XV cent. Italian (Naples?). Collation, 1<sup>2</sup> (first blank), 2<sup>4</sup>, 3<sup>8</sup>, 4<sup>10</sup>, 5<sup>6</sup>, 6<sup>8</sup> (last two blank); with catchwords in Art. 2. Sec. fol. 'quello dicto'. Text in a fine, rounded Italian hand, with incipits, headings, &c., in red, and burnished gold initials on particoloured grounds. At the beginning of each article and of the prologue of Art. 1 (ff. 3, 3 *b*, 18) there is a large plain gold initial on a crimson, blue, and green ground covered with an interlaced white tendril design, and the first line is in gold capitals. Smaller initials of the same kind are on ff. 20, 26 *b*.

On the left of the initial on f. 3, and extending nearly to the foot of the page, is a running design of flowers and delicate gold foliage, edged with narrow bands of blue and gold; and in the lower margin two putti with blue wings support a laurel wreath edged with gold enclosing the shield of the arms of Diazgalon already mentioned, on a crimson ground.

On the opposite page (f. 2 *b*) are two gold-rimmed medallions (3 $\frac{1}{2}$  in. diam.), one above the other. In the upper one is the incipit of the prologue in eleven lines of gold capitals. In the other, under a scroll inscribed 'Vltimvm terribilivm', is a drawing of a winged putto seated on the ground with his right elbow resting on a skull and with flames issuing from his closed left hand; on the left a naked youth is seated on a rock holding his hands before his face as if weeping. This design has been identified by Mr. G. F. Hill as a direct copy from the medallist Giovanni Boldù of Venice, who used it for the reverse of various medals from 1458 to 1466.

The most interesting feature in the decoration is a series of eleven drawings in Art. 1, illustrating the five temptations which assail a dying man, viz. disbelief, despair, impatience, vain-glory, and avarice, and the means by which he is enabled to overcome them, together with the assured salvation of his soul as it leaves his body. These drawings, which are outlined and shaded in ink or pigment, measure 8 in. by 5 $\frac{1}{4}$ -5 $\frac{3}{4}$  in., and are enclosed within narrow crimson frames. The subjects are:—

1. f. 6 *b*. 'Tentatione diabolica contra la fede.' The dying man, naked, lies on a bed set diagonally with head towards the right upper corner; his shoulders are exposed, and



his right arm rests on the bed-clothes. On the farther side of the bed a devil, with scroll 'Infernus factus est', is dragging the sheet from under his head; another, with scroll 'Fac sicut pagani', points to three men (heretics) arguing on *l*.

In the upper corner on *r*. are the Father, the Son, and the Virgin; in the opposite corner a devil in the air points downwards to a king and queen (Solomon and one of his wives or the Queen of Sheba) kneeling at the foot of the bed before an idol set on a high column. In the lower corner on *r*. is a devil, with scroll 'Interficias te ipsum', laying his right hand on the dying man's shoulder and pointing with the left to a woman, clothed only with a loin-cloth, holding in one hand a bundle of rods and in the other a scourge, and to a man who is drawing a knife across his throat.

2. f. 7 *b*. 'La bona inspiratione de lo angelo de la fede.' The dying man lies on a bed placed as before, but having a canopied head. On the farther side of the bed, from *r*. to *l*., are the Father, the Son, and the Virgin, with the Holy Dove perched on the left corner of the canopy; behind are Moses (horned) and a number of saints, but the faces of three only, two of them women, are seen, the rest being indicated by nimbi. On the near side of the bed stands an angel with hands raised in exhortation and holding a scroll 'Sis firmus in fide'; in the foreground are three devils, one with scroll 'Victi sumus', another, like a fish, with scroll 'Frustra laborauimus', and the third, like a dog, with scroll 'Fugiamus'.

3. f. 8 *b*. 'Tentatione diabolica de la desperatione.' The man lies on a bed as before, but without a canopy; his left arm rests on the bed-clothes. On the farther side are three devils: one on *r*., with scroll 'Fornicatus es', points to a woman at his side; another, with scroll 'Peruersus es', points to a man behind him; and the third, with scroll 'Ecce peccata tua', holds up a sheet of paper covered with writing. Three more devils are on the near side of the bed. One on *l*., with a bag of money in his hand and garments hung over his arm, points to a man seated on the ground stripped nearly naked, who typifies robbery; another, with scroll 'Occidisti', holds up a bloody dagger and points to a man falling prostrate; and the third, with scroll 'Auare uixisti', points to a man in a single ragged garment seated on a chest.

4. f. 9 *b*. 'La bona inspiratione de lo angelo contra la desperatione.' The man lies on a bed as before, but having a head-rail. On the farther side of it are St. Peter, who holds

a large key and a book, and whose emblem, a cock, is perched on the head-rail; St. Mary Magdalen with her unguent-pot; the penitent thief Dismas, hanging by the arms only, on a cross; and lightning and stones falling from heaven on St. Paul, who lies extended on his prostrate horse at the foot of the bed. On the near side of the bed is an angel, with scroll 'Nequaquam desperes', who stretches out his left hand to the dying man and points back with the other to St. Paul; and in the lower corner on *r*. are two devils, one disappearing under the bed, the other, in the form of a monstrous dog, with scroll 'Victoria mihi nulla'.

5. f. 10 *b*. 'Tentatione diabolica della impatientia.' The man lies on a bed as before. His arms and chest are uncovered, as well as his right leg, with which he is violently kicking a man (his physician) on the farther side of the bed, beside whom stands an elderly woman with scroll 'Ecce quantam penam pateris'. At the foot of the bed is a maid with a dish of meat and a cup; and in the corner on *r*. an overturned table, with a bowl, two cups, a knife, and a spoon lying on the floor, and beyond it a devil pointing, with scroll 'Quam bene decepi eum'. A small dog is lying in the opposite corner. See pl. LXXV.

6. f. 11 *b*. 'Bona inspiratione de lo angelo de la patientia.' The man lies on a bed as before; the bed-clothes are turned back to his waist, and his hands are clasped in prayer. On the farther side of the bed are the Son, crowned with thorns and holding a scourge and a bundle of rods, on *r*., and the Father holding a dart<sup>1</sup> and a scourge, with a group of three saints on *l*., viz. St. Barbara holding a tower, St. Katharine with sword and wheel, St. Laurence with gridiron, and, at the foot of the bed, St. Stephen with stones. On the near side of the bed is an angel with hand raised, standing between two devils, one, who is creeping under the bed, with scroll 'Sum captiuatus', the other with scroll 'Labores amisi'.

7. f. 12 *b*. 'Tentatione diabolica de la uanagloria.' The man lies on a bed as before. Round the bed are five devils; three offer him crowns, and another pushes his left hand, which is outside the bed-clothes, towards one of the crowns to induce him to take it. Each has a scroll, (1) 'Tu es firmus in fide', (2) 'Gloriare', (3) 'Coronam meruisti', (4) 'Exalta te ipsum', and (5) 'In patientia perseuerasti'. On the farther side of the bed, from *r*. to *l*., are the Father, the Son, and the Virgin, with two saints behind. In front of the Father are three small nude figures praying, apparently

<sup>1</sup> A dart or three darts (i.e. plague, famine, and war), or a dart and a spear or sword, are frequent attributes of God the Father in 15th cent. German 'Pestblätter' (see Heitz and Schreiber, *Pestblätter des xv. Jahrhunderts*, 1901).



meant for the Three Children with reference to the pride of Nebuchadnezzar.

8. f. 13 *b*. 'Bona inspiratione de lo angelo contra la uanagloria.' The man lies on a bed as before. Round the bed are three angels: one on the farther side points upwards to a scroll 'Sis humilis', another at the foot of the bed points to St. Anthony on *l*, who holds a tall tau-cross, as a type of humility, and the third on the near side points downwards to a scroll 'Superbos punio'. In the upper corner on *l* are the Trinity and the Virgin, in a cloud; and in the lower corner on *r* a hell-mouth with three souls in flames, a devil creeping under the bed, and another prostrate with scroll 'Victus sum'.

9. f. 14 *b*. 'Tentatione diabolica de auaritia.' The man lies on a bed as before, but only the upper part of it is shown. On the farther side are two devils. One, with scroll 'Prouideas amicis', points to an elderly man, three women, and a child on *l*, representing the dying man's kinsfolk; the other and a third on the near side of the bed, with scroll 'Intende thesauro', point to a building in the foreground, through an open door in which on *l* five casks are seen, from one of which a man is drawing liquor. Another man on *r* leads a horse into a stable.

10. f. 15 *b*. 'Bona inspiratione de lango contra la auaritia.' The man lies on a bed as

before. Behind the head of the bed is the Virgin, and on her right, on the farther side, the crucified Christ, three sheep, and a group consisting of an elderly man with a staff, three women, and another man. An angel on the near side of the bed, with scroll 'Non sis auarus', points to this group in allusion to Mark x. 29, which is quoted in the text; another at the foot of the bed, with scroll 'Ne intendas amicis', holds up a sheet behind a man and woman who appear to be parting. In the lower corner on *r* is a devil with scroll 'Quid faciam'.

11. f. 17 *b*. Without title. The man lies on a bed placed the reverse way with the head to *l*. His eyes are closed and his arms are crossed outside the bed-clothes; and a monk on the farther side of the bed is placing a lighted taper in his right hand. Above, his soul, which has just issued from his lips in the form of a naked child with clasped hands, is being received by an angel, and three other angels look on. In the upper corner on *r* is Christ on the Cross, with the Virgin, St. Mary Magdalen, and two other female saints on his right, and St. John and three male saints on his left. On the near side of the bed are six discomfited devils, five with scrolls, from *l* to *r*, (1) 'Heu insanio', (2) 'Spes nobis nulla', (3) 'Nimium (*sic*, animam) amisimus', (4) 'Furore conuor', and (5) 'Confusi sumus'.

The ultimate source of the above designs was a series of small engravings on copper ( $3\frac{3}{4}$  in.  $\times$  3 in.) by the German artist known as 'The Master E. S.', the only complete set of which is in the Douce collection at Oxford (L. Cust, *The Master E. S. and the Ars Moriendi*, Oxford, 1898). About 1450, probably soon after they appeared, these engravings were copied on an enlarged scale by an unknown artist in the famous Block Book, a copy of which was purchased for the British Museum at the Weigel sale at Leipzig in 1872 (*The Ars Moriendi, Editio Princeps circ.* 1450, Holbein Soc., 1881; also reproduced by L. Cust, *op. cit.*). Besides a few other slight changes, inscribed scrolls are there introduced, and the last design is entirely reversed, the object being to correct mistakes in the original engraving, where the taper is wrongly placed in the dying man's left hand, the crucified Christ's head inclines towards the left shoulder instead of the right, and the Virgin and St. John have reversed their usual positions on each side of the Cross. That the designs in the present MS. were copied from the Block Book and not directly from the Master E. S. is evident; for they not only follow the former in all respects much more closely, but the accompanying Italian text is translated from the Latin text contained in the Block Book. German influence is naturally apparent in them, but the artist was clearly an Italian. Although he copies the Block Book closely, he rounds off the angularity of the figures and makes a few alterations of his own. Thus he strews stones about here and there on the ground; in no. 3 he gives the man seated on the chest a more ragged garment, and deprives the devil who is holding up a dagger of the human face which in the Block Book is on his stomach; and in no. 5 he adds the dog in the left corner. Some of the inscriptions also are not on the same scrolls on which they appear in the Block Book, and in two cases ('pateris' for 'patitur' in no. 5, and 'nimium' for 'animam' in no. 11) they were misread. The arms of Diazgalon, as well as the style of the border on f. 3, rather suggest a Neapolitan provenance, but the MS. may possibly have been executed in North Italy.

Binding of red morocco (17th cent.) stamped with the arms of Cardinal Antonio Barberini (card. 1627, d. 1671), nephew of Pope Urban VIII, viz. [*az.*] three bees volant *or*, on a chief



[*gules*] a cross *arg.* for Malta (cf. Guigard, *Nouvel Armorial du Bibliophile*, i, p. 228). The covers are lined with curious old marbled paper.

Purchased from De Marinis, of Florence, 1912. No. 2422 in the catalogue of the Hoe sale, New York, Jan., 1912, where the volume is stated to be 'from the collection of Baron de la Roche Lacarelle'.

## 80

TREATISE in praise of chastity, in Italian, with examples drawn chiefly from classical and biblical sources, but including (f. 49 *b*) 'la Bolognese Smiralda', widow of Xenophonte Argenteo, and afterwards wife of Filippo di Bruni. Without title or colophon. Beg. 'Havendo vn giorno fra gli altri nel mio studio'.

The name of the author, who was evidently (f. 50) a citizen of Bologna, appears in a dedicatory inscription on f. 1 *b*, IOANN · SA · ARGENTEVS · CLARISSIMÆ · AC · PVDICIS[SIMÆ] · D[OMINÆ] · MINO · CRE · AFFINI · CARISS[IMÆ] · S · P · D. He may be identified with Giovanni Sabadino degli Arienti, of Bologna (*circ.* 1450-1506), author of *Novelle* or *Le Porretane*, printed at Bologna, 1483, &c. This tract, however, is not included in the list of his works given in a note to his *Vita del conte e senatore Andrea Bentivoglio*, ed. Gaetano Giordani, Bologna, 1840, p. 26, and it does not appear to have been printed. The lady to whom it was addressed, and whose name is given in an abbreviated form above, has not been identified.

Vellum; ff. 61 (last blank).  $7\frac{3}{4}$  in.  $\times$   $5\frac{3}{8}$  in. 22 lines in a page. Late XV cent. Italian (Bologna). Collation, single leaf, 1<sup>10</sup>-6<sup>10</sup>; with catchwords. A clear, but hardly calligraphic, Italian hand; with initials in gold on particoloured panels, blue, green, and red, heightened with white.

The first page of text has a large plain initial in grey on a gold ground, and a frame-border composed of flowers, foliage, cornucopias, &c., on a background of gold scroll-ornament within panels framed in colour (green, pink, and violet) with gold edging. Two small panels in the centre of each side contain doves, one flying, the other on the ground; and at the foot, on a crimson panel framed in violet, is the shield of arms *az.* on a mound a lion rampant *or*, langued *gules*, holding a sword *arg.*, in chief under a label of four points of the third three fleurs-de-lis of the fourth. These are the arms of Leonesi of Bologna (Brit. Mus. Add. MS. 31961, f. 42).

The opposite page (f. 1 *b*) contains the inscription quoted above. It is written in white capitals on a black ground enclosed within an arched green and pink frame. Within the lunette is a shield of arms, per fess *gules* and *or*, the first charged with an estoile of the second. Whether these are the arms of the author or the lady addressed is uncertain. Without the estoile they were borne by Pulzoni of Bologna (Brit. Mus. Add. MS. 31962, f. 186 *b*).

Binding of crimson calf (Italian, 16th cent.) richly tooled with scrolls of foliage and small rosettes within a central panel and border. In the centre of each cover the initials  $\overset{S.}{L.} \overset{M.}{A.}$ . The S. A. may be for Sabadino degli Arienti. Remains of four crimson silk strings. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906.



T. MACCI PLAUTI Comoediae, viz. (1) *Amphitrio*, with colophon 'Plauti poetae cl[arissimi] *Amphitrio* explicit'. f. 1;—(2) *Asinaria*. f. 16 b;—(3) *Aulularia*. f. 29 b;—(4) *Captivi duo*. f. 41 b;—(5) *Curgulio*. f. 56;—(6) *Cassina*. f. 66;—(7) *Cistellaria*. f. 77 b;—(8) *Epidicus*. f. 83 b;—(9) *Bacchides*. f. 93;—(10) *Mustellaria*. f. 107 b;—(11) *Menechmus* (*Menaechmi*). f. 122 b;—(12) *Miles* [*Gloriosus*]. f. 137 b;—(13) *Mercator*. f. 156 b;—(14) *Pseudolus*. f. 169 b;—(15) *Penulus*. f. 186 b;—(16) *Persa*. f. 203;—(17) *Rudens*. f. 214;—(18) *Stichus*. f. 230 b;—(19) *Trinummus*. f. 239 b;—(20) *Truculentus*. f. 253 b.

Vellum; ff. 266.  $11\frac{3}{8}$  in.  $\times$   $8\frac{3}{8}$  in. 36 lines in a page. Late XV cent. Italian. Collation, 1<sup>10</sup>–8<sup>10</sup>, 9<sup>12</sup>, 10<sup>10</sup>–26<sup>10</sup>, 27<sup>4</sup>; with catchwords at right angles to the text. Sec. fol. 'post argumentum'. A small, neat, rounded Italian hand. Titles and personae in red, and initials of speeches in red and blue.

The first page has a full border of white vine-tendril design with red, blue, and green backgrounds decorated with white dots in threes and edged with gold. At the corners and in the centre at the top and on *r.* and *l.* there is interlacing in blue, lake, and green on burnished gold, and in the centre at the bottom a green wreath enclosing a blank space for arms. The initial, nine lines deep, is of a floreated design in blue, green, and pink on a gold panel. Initials of the other plays are in gold on dotted coloured grounds covered with white vine-tendrils.

Contemporary binding of brown leather: panel and frame of interlaced strapwork, with a lozenge and half-lozenge of the same in the panel. Brass clasps on blue silk thongs (as in MS. 82). Gilt gauffered edges.

Purchased from Mr. C. Fairfax Murray, 1906. Inside the cover 'Armario Ord. IV, no. 8', the press-mark (cf. MS. 82) of the 'Congregatio S. Mauri' at Rome.

P. VIRGILII MARONIS Opera, viz. :—

1. *Aeneis*. Title to Lib. i 'Publii Virgilii Maronis Mantuani prestantissimi Eneidos liber primus incipit feliciter'. Libb. ii–xii are without titles. At the end (f. 169) 'Finis. Deo gratias. Amen'. f. 2.

Preceded (f. 1 b) by: (a) Monostich arguments of the twelve books, beg. 'Primus habet libicam ueniant ut troes in urbem';—(b) Argument of Lib. i in eleven lines, beg. 'Eneas primo libie depellitur oris'. This line elsewhere stands alone, distinct from the other ten, which beg. 'Vir magnus bello nulli pietate secundus';—(c) Four introductory lines, beg. 'Ille ego qui condam (quondam) gracili modulatus auena'. Similarly each of the other books has an argument in eleven lines, the first of which is elsewhere distinct. The ten-line arguments have been attributed to Ovid.



2. Bucolica. Without titles. At end (f. 184 b), 'P. Virgilii Maronis Bucolicorum liber finit feliciter. Deo gratias. Amen'. f. 170.

After the colophon are the three lines:—

'Arbore frondosa redolentia mala latebant,  
Quę tibi bis quina calato transmittō, Menalca.  
Titirus hęc legi dum pasceret ipse capellas'.

3. Georgica. Each of the four books is preceded by a four-line argument, that of Lib. i beg. 'Quid faciat letas segetes quo sidere seruet'. At end (f. 223), 'Finis Georgicorum'. f. 185.

Vellum; ff. 223.  $11\frac{1}{8}$  in.  $\times$   $7\frac{1}{2}$  in. 30 lines in a page. Late XV cent. Italian. Collation, single leaf, 1<sup>10</sup>–16<sup>10</sup>, 17<sup>8</sup> (end of Aeneid), 18<sup>10</sup>–22<sup>10</sup>, 23<sup>4</sup>; with catchwords (many cut off). Sec. fol. 'Publii Virgilii'. Text in a neat rounded Italian hand; initials of books and arguments (17 large, 23 small) plain capitals in burnished gold on panels with interlaced white vine-tendril designs on blue, green, and pink grounds dotted in white.

The first page of the Aeneid (f. 2) has a fine full border of a similar type, with a hare, parrot, and two other birds on r. and at the foot of the page a green wreath edged with gold and supported by two putti. The centre of the wreath, intended for a shield of arms, remains blank. The title on the same page is in gold rustic capitals, and in the angle of the initial A is a bust of Virgil crowned with bay leaves. See pl. LXXVI.

Fine contemporary binding of brown leather with panels and frame of twisted and interlaced work and minute punctured circles and dots. Brass clasps on blue silk thongs. Extensively repaired by Hutchins, 1907, as minutely detailed on a slip enclosed.

Purchased from Mr. C. Fairfax Murray, 1906. On f. 1 'Ex libris congregationis S. Mauri Romę' (17th cent.); and press-mark 'Armario Ord. IV, no. 9' inside cover (cf. MS. 81).

## 83

BONIFAZIO, 'Lo Libro de la Menescalsia de li Caualli': a treatise in Italian on horses and the veterinary art. The author's name is given at the end of the prologue, 'Finisce lo prologo di Bonifatio'. He is mentioned by Mazzuchelli (*Scrittori d'Italia*, 1762, II, iii, p. 1644), who refers to a copy of the work in the library of Giuseppe Valetta at Naples with the title 'Trattato del cavallo e della cura delle sue malattie'. The work does not appear to have been printed.

Begins with a table of cxcī chapters, headed 'Questi sono li capituli del libro de la menescalsia', but the titles of the last two are erased. Prologue beg. (f. 6) 'Al nome de Dio et de la Vergine Maria et de sancto Aloy et de tutti li sancti. Incomenza lo prologho de lo libro de la menescalsia de li caualli: nel qual libro noy ponerimo molte cose et specialmente', &c. St. Eligius or Eloy was the patron saint of those who have to do with horses. Text beg. (f. 6 b) 'Comenza lo primo capitolo de li colori de li caualli: Imprima in quante manere sono. Li colori de caualli son questi: sayo: murello: ceruino: subro', &c.

The title of ch. lxxvi in the text is omitted in the table, so that the succeeding



titles do not correspond. In the text chaps. cxlvii, cxci, cxcii (in table cxlvi, cxc, cxci) are erased. Ch. cxcii (f. 148 b) is the last numbered chapter, but additional matter follows, chiefly recipes for ointments and notes of days good and bad for bleeding. Ch. clxxx (f. 141 b), however, seems to have been originally the last, its title being 'Questo e lo ultimo capitolo et parla de li xii signi', i.e. the parts of a horse influenced by the several signs of the zodiac.

Ends 'Explicit liber menescalsie. Deo gratias'. Under this, in red, are two Latin elegiac lines, the central part of which is quite obliterated:—

'Texuit has omnes . . . . . sorte Ioannes  
Doctor quique fuit . . . . . que sui.'

Vellum; ff. 151.  $11\frac{3}{8}$  in.  $\times$   $7\frac{7}{8}$  in. 30 lines in a page. Late XV cent. Italian (Naples). Collation, 1<sup>s</sup> (wants 6), 2<sup>s</sup>–5<sup>s</sup>, 6<sup>s</sup> (wants 3), 7<sup>s</sup>–14<sup>s</sup>, 15<sup>s</sup> (wants 6), 16<sup>s</sup>–19<sup>s</sup>, two leaves; signed A–T. Sec. fol. 'che cose'. The outer and lower margins of several leaves have been cut away and replaced by modern vellum. A rather thin, sloping Italian hand, with rubricated titles of chapters in larger and rounder characters and chapter-initials, four lines deep, of burnished gold on particoloured panels of crimson, blue, and green with filigree ornament in white or yellow.

The first page of text (f. 6) has a seven-line gold initial on a gold-rimmed panel of the same colours covered with interlaced white vine-tendrils, and in the inner, upper, and lower margins a fine border of similar design with filamented gold studs at the extremities. Two parrots and two butterflies are also introduced, and at the foot of the page, supported by two putti, a laurel wreath enclosing, on a deep blue ground, a shield of the arms of Ferdinand I of Aragon, King of Naples (1458–1494), surmounted by a crown. This border, with the putti, parrots, and butterflies, closely resembles that in MS. 75 and was probably by the same illuminator, Joachim de Gigantibus. The table of chapters (f. 1) and ch. i, ii (ff. 6 b, 7) have similar, but less elaborate, initials and partial borders. The leaf missing before f. 6 perhaps had a full-page miniature.

Modern binding of brown morocco (English), with extensive blind tooling. Gilt edges.

Purchased from De Marinis, of Florence, 1908. In the lower margin of f. 52 b is an inscription by a former owner, '1812. Giuseppe d'Aquino sono vivente nel tempo di Napoleone il grande, nel qual tempo successe la divisione de' beni del fù mio avo paterno Francesco d'Aquino'; and again on f. 68 b, 'Giuseppè d'Aquino vivo nel presente anno 1813'.

## 84

PL. LXIV, b, c

ARATUS, *Phaenomena*: the Latin hexameter version of Caesar Germanicus, preceded by the short account of the author beg. 'Aratus quidem fuit Athinodori patris filius', and accompanied by scholia in prose. Without title or colophon. There are lacunae at the beginning owing to mutilation of the archetype, and the volume ends abruptly 'totumque spacium impleat lumine. Si quis'.

Both in text and illustration the MS. closely resembles Brit. Mus. Add. MS. 15819 (Italian, 15th cent., arms of Sassetti of Florence), which ends at the same point, with the note 'Plura defficiunt quę propter uetustatem et quaternionum fractionem colligi nequaquam potuerunt'. See Breysig, *Germanici Caesaris Aratea cum scholiis*, Berlin, 1867. The scholia here, beg. 'Coelum circiter quinque distinguitur', agree with his 'Scholia Stroziana et Sangermanensia' (p. 105),



and the MS. belongs to the same class as his V, viz. Cod. Urbinas, Bibl. Vat. 1358 (p. xxi), and as Cod. Laurenz. xliii at Florence (Bandini, iii, p. 310), both which end with 'Si quis'. The latter part of the prose text from f. 56, 'Vertices extremos', to the end (with the loss of three leaves after f. 57) is from Hyginus, Poet. Astronom., iv. 6-14 (Breysig, p. xxi). Some various readings are given in the margins; and a few notes are added in a 16th cent. hand (e.g. ff. 37, 49, 52). A leaf pasted down to the cover (f. 59) contains a fragment of a Latin elegiac version of the Book of Tobit, differing from that in Petrus de Riga's Aurora. The fragment (14th cent.) begins 'An satis est eius notificare genus', and is accompanied by scholia.

Vellum; ff. 58 + 1.  $8\frac{1}{4}$  in.  $\times$   $5\frac{5}{8}$  in. 28 lines in a page. XV cent. (second half). Italian. Collation, 1<sup>s</sup>, 2<sup>6</sup>, 3<sup>8-7</sup>, 8<sup>6</sup> (wants 1, 5, 6), 9<sup>2</sup> (wants 1), single leaf; 1-7 lettered A-G on the last page. A small neat Italian hand, with plain initials alternately blue and gold. Initials of verses and first lines of the prose text in small capitals alternately red and black. The first initial is in gold on a blue, crimson, and green ground covered with interlaced white vine-tendril ornament. A border of similar character edged with gold surrounds the page, containing also a peacock and two peahens, a putto with a club, and at the foot two putti supporting a wreath, within which is a shield of arms, *or* three batons raguly (?) in pale *vert.* These arms are the same as those in MS. 85, and the decoration of the two MSS. appears to be by the same artist. The first five lines are alternately in gold and blue capitals. Another vine-tendril initial with marginal extension is on f. 3.

A diagram of the constellations, represented by small cleverly drawn and lightly coloured figures within five concentric gold circles, occupies f. 2 *b*, and the text is illustrated by forty similar coloured figures on a rather larger scale, some of which are of more than ordinary merit. Pl. LXIV, b, c, represent ff. 2 *b*, 12 *b*.

Original binding of dark brown leather, with blind tooling, which includes two roll-stamps of lozenges containing in one case alternately a fleur-de-lis and an ermine-tip between two stars (perhaps with reference to Charles VIII of France and his queen Anne de Bretagne) and in the other a quatrefoil. A rosette within a beaded circle stands at the top and bottom of the central panel. Remains of two green silk ribbons.

Purchased from Rosenthal, of Munich. An inscription (16th cent.) 'Claude Cheron voustre amy' in red ink is at the top of f. 59; the name 'Courtois' surmounted by a pennoned arrow transfixing a heart (16th cent.) on f. 58 *b*; and 'Ce livre appartient a Roux cadet', with the signature 'Roux' in two different hands (17th cent.), on the first fly-leaf. On ff. 2, 58 *b* a small octagonal signet stamp in printer's ink of a flying Fame with trumpet and torch.

C. IULII CAESARIS Commentarii, viz. Libb. i-viii, Bellum Gallicum, f. 1; ix-xi, Bellum Civile, f. 61; xii, Bellum Alexandrinum, f. 102; xiii, Bellum Africanum, f. 114; xiv, Bellum Hispaniense, f. 128. Lib. i is headed 'Caii. Iulii. Caesaris. Commentariorum. Belli. Gallici. liber. primus. incipit'. Libb. ii-vii have similar titles, but after this the spaces left for them are not filled in, except for Lib. xiii, where the title is 'C. I. C. Comm. de Bello. Africano. liber. tertius decimus. incipit. feliciter'. The text is that of class *a* (ed. Kübler, Leipzig, 1893, p. ix). Corrections in a minute hand in the margins.



Vellum (fine and white); ff. 132.  $13\frac{1}{4}$  in.  $\times$   $9\frac{1}{8}$  in. 40 lines in a page. XV cent. (second half). Italian (Naples?). Collation, 1<sup>10</sup>–12<sup>10</sup>, 13<sup>6</sup>, 14<sup>6</sup>; with catchwords. Sec. fol. 'legationis'. Text in a very neat and regular Italian hand, with titles of books in red rustic capitals. Lib. i has a foliated initial ( $2\frac{1}{4}$  in.  $\times$   $2\frac{1}{8}$  in.) in lake, blue, and green on a gold ground, enclosing a miniature of a warrior in silver armour (tarnished) on a white horse galloping to r. On the same page (f. 1) is a handsome full border of trailing white and pale violet vine-tendrils on a blue, green, and crimson ground, with two narrow bands of burnished gold in the centre interlaced at the corners and midway down the sides, and with amorini, peacocks, hares, &c., introduced at intervals. At the foot are the arms or three batons raguly in pale *vert* (cf. MS. 84), with helmet, wreath, and crest (head, neck, and forelegs of a horse *sable* winged *azure*). The whole page is given in pl. LXXVII. The initials of the remaining books (ff. 9 *b*, 14 *b*, 18 *b*, 24, 32 *b*, 39, 53, 61, 74 *b*, 83, 102, 114, 128) are in burnished gold with vine-tendril decoration as in the border on f. 1, extending into the margin, where it terminates at each end in a filamented gold stud. The MS. is exceptionally clean and well-preserved.

Binding of crimson morocco (English, 19th cent.) stamped in gold with the arms, coronet, and motto 'Through' of the Duke of Hamilton. Gilt gauffered edges.

Purchased of Mr. C. Fairfax Murray, 1906. In the Hamilton Palace collection (sale-cat. 1882, lot 126), and bought with the whole collection before the public auction by the Prussian Government. Resold at Sotheby's May 23, 1889, lot 16, and bought by B. Quaritch.

EPISTLES and treatises of St. Jerome, with a few others addressed to, or connected with, him. Title, 'In nomine domini nostri Iesu Christi. Incipiunt epistolę et alia quędam opuscula prefulgidi luminaris ecclesię beatissimi Hieronymi presbyteri ad orthodoxę fidei confirmationem et diversarum hereseon confutionem pertinentia'. Contents:—

1. 'Diffinitio fidei symbolique Niceni concilii ab eodem de Gręco in Latinum translata sermonem.' Beg. 'Credimus in unum deum'. Migne, *Patr. Lat.* xxx. 176. f. 1.
2. 'Diffinitio fidei b. Hier. ad Damasum papam.' Beg. 'Credimus in deum patrem'. f. 4.
3. 'Ad Damasum papam de nouo nomine trium *ὑποστάσεων*.' Beg. 'Quoniam uetusto'. Ib. xxii. 355. f. 5 *b*.
4. 'Ad D. p. de fide, &c.' Beg. 'Importuna in euangelio'. Ib. xxii. 358. f. 6 *b*.
5. 'Ad Marcum presb. Calcide super postulata fide.' Beg. 'Decreueram quidem utendum'. Ib. xxii. 359. f. 7.
6. 'Altercatio Luciferiani et orthodoxi a b. Hier. edita.' Beg. 'Proxime accidit ut'. Ib. xxiii. 163. f. 7 *b*.
7. 'Libellus aduersus Heluidium de b. Marie uirginitate perpetua.' Beg. 'Nuper rogatus a fratribus'. Ib. xxiii. 193. f. 18.
8. 'Ad Oceanum de unius uxoris uiro.' Beg. 'Nunquam fili Occeane'. Ib. xxii. 653. f. 26 *b*.
9. 'Ad Euagrium presb. qualiter diaconus

- presbytero subiiciatur.' Beg. 'Legimus in Isaia'. Ib. xxii. 1192. f. 31.
10. 'Ad Euagrium presb. de Melchisedech.' Beg. 'Misisti mihi uolumen'. Ib. xxii. 676. f. 31 *b*.
  11. 'Liber primus (et sec.) aduersus Iouinianum hereticum.' Beg. 'Pauci admodum dies'. Ib. xxiii. 211. f. 34.
  12. 'Prologus ad Pammachium super apologetico librorum ab eo contra Iouinianum aeditorum.' Beg. 'Christiani interdum pudoris'. Ib. xxii. 511. f. 87 *b*.
  13. 'Apologeticus eiusdem.' Beg. 'Quod ad te huc usque'. Ib. xxii. 493. f. 88.
  14. 'Ad Domnionem contra Rufinum.' Beg. 'Litterae tuae et amorem'. Ib. xxii. 512. f. 97.
  15. 'Aduersus Vigilantium presb. eius blasphemias arguentis.' Beg. 'Iustum quidem fuerat'. Ib. xxii. 602. f. 99.
  16. 'Ad Riparium . . . pro scismate Vigilantii.' Beg. 'Acceptis primum litteris'. Ib. xxii. 906. f. 100 *b*.
  17. 'Libellus aduersus Vigilantium.' Beg. 'Multa in orbe monstra'. Ib. xxiii. 353. f. 101 *b*.



18. 'Epistola b. Epiphani ad Iohannem Hierosol. episc. per b. Hier. de graeco in latinum translata sermonem.' Beg. 'Oportebat nos dilectissime'. Migne, *Patr. Lat.* xxii. 517. f. 107.
19. 'Libellus ad Pammachium de optimo genere interpretandi.' Beg. 'Paulus apost. praesente Agrippa'. Ib. xxii. 568. f. 111 b.
20. 'Praefatio Rufini presb. in libros *περι ἀρχῶν* Origenis,' &c. Beg. 'Scio quam plurimos'. Ib. xxii. 733. f. 117.
21. 'Pammachii et Occeani ad Hier. super praefata interpretatione Rufini.' Beg. 'Sanctus aliquis ex fratribus'. Ib. xxii. 743. f. 118.
22. 'Hier. ad Pamm. et Occ. responsua.' Beg. 'Scedulae quas misistis'. Ib. xxii. 744. f. 118 b.
23. 'Ad Pamm. contra Ioh. Hierosol. ep. et Rufinum Origenis sectatores.' Beg. 'Si iuxta apost. Paulum'. Ib. xxiii. 355. f. 122 b.
24. 'Ad Theophilum papam,' &c. Beg. 'Epistolae tuae hereditatis'. Ib. xxii. 736. f. 141 b.
25. 'Ad Tranquillinum,' &c. Beg. 'Maiora spiritus uincula'. Ib. xxii. 606. f. 145.
26. 'Ad Paulinum,' &c. Beg. 'Voce me prouocas'. Ib. xxii. 752. f. 145 b.
27. 'Apologia Rufini,' &c. Beg. 'Audiui quosdam'. Ib. xxi. 623. f. 146.
28. 'Rufini liber primus (et sec.) contra b. Hieronymum blasphemantis.' Beg. 'Relegi (*al.* Perlegi) scripta Aproniane'. Ib. xxi. 541. f. 147 b.
29. 'Ad Theophilum papam super corrigendis hereticis.' Beg. 'Meminit beatitudo tua'. Ib. xxii. 607. f. 185 b.
30. 'Theophili ad Hier. ut moneat sermonibus emendatos ab heresi Origenis.' Beg. 'Sanctus episc. Agatho'. Ib. xxii. 755. f. 185 b.
31. 'Ad Theophilum.' Beg. 'Duplicem mihi gratiam'. Ib. xxii. 755. f. 186.
32. 'Theophili ad Hier. quod fugati sunt sectatores Origenis,' &c. Beg. 'Didici quod et sanctitas'. Ib. xxii. 756. f. 186 b.
33. 'Hier. ad Theophilum papam super victoria haeresis Alexandrine.' Beg. 'Nuper beatitudinis'. f. 186 b.
34. 'Theophili ad Epiphanium,' &c. Beg. 'Dominus qui locutus est'. Ib. xxii. 756. f. 187.
35. 'Hier. liber primus (et sec.) ad Pammachium et Marcellam pro se contra Rufinum defensiuus.' Beg. 'Et uestris et multorum'. Ib. xxiii. 397. f. 187 b.
36. 'Epiphani episc. ad b. Hieronymum.' Beg. 'Venerabilis epistola que'. f. 216.
37. 'Hier. ad Rufinum eius calumniis responsua,' &c. Beg. 'Lectis litteris prudentiē'. f. 216.
38. 'Anastasii Romanae urbis ep. ad Ioh. Hierosol. ep. super nomine Rufini haeretici.' Beg. 'Probatae quidem affectionis'. Ib. xxi. 627. f. 232 b.
39. 'Hier. ad Rufinum.' Beg. 'Diu te Romae moratum'. Ib. xxii. 735. f. 233 b.
40. 'Hier. ad Auitum de erroribus Origenis in libris *περι ἀρχῶν*.' Beg. 'Ante annos circiter decem'. Ib. xxii. 1059. f. 234.
41. 'Hier. ad Pammachium et Marcellam contra suos detractores,' &c. Beg. 'Rursum orientalibus'. Ib. xxii. 790. f. 240.
42. 'Hier. ad Riparium.' Beg. 'Domino uere sancto'. f. 241.
43. 'Hier. ad Apronium.' Beg. 'Nescio qua temptatione'. Ib. xxii. 1165. f. 241.
44. 'Dyalogus S. Hier. presb. contra Peltagianos,' &c. Prol. beg. 'Scripta iam ad Thesiphontem'. Ib. xxiii. 495. f. 241 b.

The MS. belonged to, and was probably written at, the monastery of St. Justina at Padua, as is shown by an inscription in the lower margin of f. 1, repeated after the explicit on f. 284 b, 'Iste liber est monachorum congregacionis sanctę Iustine ipsi monasterio sanctę Iustine Patauii deputatus'. Above this is the number 325 and press-mark B 15. A very similar MS. of epistles of St. Jerome from the same monastery, with press-mark D 14, belongs to Mr. S. C. Cockerell (*Cat. of Illum. MSS. exhibited at the Burlington Fine Arts Club*, 1908, no. 200).

Vellum; ff. 285 (last blank). 14 $\frac{3}{4}$  in.  $\times$  10 in. 37 lines in a page. XV cent. (third quarter). Italian (Padua?). Collation, 1<sup>10</sup>–28<sup>10</sup>, 29<sup>6</sup> (wants 6); with catchwords. Sec. fol. 'filius non'. A fine rounded Italian hand by more than one scribe, with headings, running titles, and foliation in red. Blank spaces are left in the text for Greek words, which are written in the margin in Roman characters with a Latin translation above them.

The first page (pl. LXXVIII) has a fine full border of interlaced white vine-tendrils on pink, blue, green, and gold grounds, with roses and other flowers and foliage at the corners. In the lower border three half-length figures are depicted: in *a.*, on a patterned gold ground within a ring of blue, Christ, with cross, standing in the tomb; on *l.* St. Justina, with a sword in her breast, holding a palm-branch and a book; on *r.* a nimbed bishop, with pastoral staff, perhaps St. Prosdocimus, first bishop and patron of Padua. The initial C is 3 $\frac{1}{2}$  in. square in gold covered



with a dotted design on a panel of the same character as the border. Within the letter is a miniature of St. Jerome, full-face, seated at a desk writing, under a vaulted roof supported on columns. He wears a blue hooded robe and red cardinal's hat. On his left is an hour-glass, and in front of the desk his lion, from whose mouth issues one of the vine-stems of the surrounding panel.

Forty-seven other richly illuminated initials of various sizes, many being wholly in the margins. They are of burnished gold on coloured grounds covered with white vine-tendril designs in as the border on f. 1. The three largest and finest are on ff. 147 *b*, 187 *b*, 200 *b*, and are accompanied by a long strip of border of similar style, in one case (f. 187 *b*) having a human head and a stag's head at the extremities.

Modern binding of red calf with central tool, by Charles Lewis (d. 1836). Gilt edges.

Purchased from B. Quaritch, 1909. Belonged to Laurence W. Hodson, of Compton Hall, near Wolverhampton (sale at Sotheby's, Dec. 3-5, 1906, lot 300).

P. OVIDII NASONIS opera, viz. :—

1. Metamorphoses, with title to lib. i 'P. O. N. magni operis Metamorphoseos liber primus'. Preceded by twelve lines beg. 'In primo quę massa rudis fit aut chaos olim'. f. 2.

2. Fasti, with title to lib. i 'P. O. N. de Fastis liber primus'. At the end are six lines beg. 'Exoriens chelas aries demergit ad ima'. Colophon, 'Finit fastorum liber sextus et ultimus. Deo laus et gloria'. f. 220.

3. Eleven lines beg. 'Collige triticeis medicinę tempora (*al.* pondera) granis'. See Renzi, *Collectio Salernitana*, v, p. 44, ll. 1587 seq., under the title 'De ponderibus et mensuris' in part ii of 'Flos Medicinæ Scholæ Salerni'. f. 291 *b*.

4. 'Incipit Ovidius de cuculo.' A poem in 55 hexameters on the conflict between spring and winter, beg. 'Conveniunt subito cuncti de montibus altis', here wrongly attributed to Ovid. Printed by Duemmler, *Poetae Latini ævi Carolini*, i, 1881, p. 270, among the works of Alcuin (see also Migne, *Patr. Lat.* xcv. 411, cxxi. 983). Found in many MSS. from the 9th cent. downwards. f. 292.

5. 'Kalendarium gentilium': the kalendar which usually accompanies the Fasti, ending with June, with the note 'Reliquum deest in exemplari'. f. 293.

The following dedicatory inscription appears on f. 1 *b*: 'Numini suo illustrissimo et prae excellenti domino Antonello Aversano Ferdinandae maiestatis secretario maximo Hippolytus Lunensis eidem ex animo dicatus optima tempora et perpetuos dies optat'. For the scribe Piero Ippolito da Luna see Bradley, *Dict. of Miniaturists*, ii p. 237. He worked for Ferdinand I of Naples, *circ.* 1488-1493, and among other MSS. due to him are Brit. Mus. Add. 15270-15273 and Harley 3481. Ferdinand's secretary Antonello Petrucci of Aversa, for whom this MS. was written, was executed with others for conspiracy in 1487, and his library was added to the royal collection (Delisle, *Cabinet des MSS.*, i, p. 229).



Vellum; ff. 294.  $15\frac{1}{2}$  in.  $\times$   $10\frac{3}{4}$  in. 31 lines in a page. Written by Hippolytus Lunensis, *circ.* 1480. Italian (Naples). Collation, single leaf, 1<sup>s</sup>–26<sup>s</sup>, 27<sup>10</sup> (end of Art. 1), 28<sup>s</sup>–36<sup>s</sup>, three leaves; with catchwords (to end of Art. 1 at right angles to the text). A fine, rounded Italian hand, with initials of lines in gold, blue, or pink; after f. 114 the gold is replaced by red.

In the centre of f. 1 *b*, which is stained purple, there is a large wreath, green on *r.* and lake on *l.*, enclosing Ovid's prefatory epigram for the *Metamorphoses* in six elegiacs beg. 'Orba parente suo', &c., followed by the scribe's dedication as given above, both written in fine gold capitals. The opposite page (pl. LXXIX, reduced) is splendidly decorated with a full border formed of two contiguous bands edged with gold, the inner band containing white vine-tendril work on a blue, pink, and green ground, while the outer band has a characteristic Neapolitan design of delicate scrolls of gold foliage with conventional flowers of various colours. In the centre of each vertical side is a medallion with a classical bust on a blue ground, and putti, a peacock, parrots, &c., are also introduced. At the foot of the page the border has an additional outer band of white vine-tendril work, in the centre of which is a design formed of four cornucopias, with five putti, three of whom support a shield of arms, *arg.* (?) an eagle *sable* (Petrucci?). The initial I is in burnished gold on a blue ground within a panel  $2\frac{5}{8}$  in.  $\times$   $2\frac{3}{4}$  in., with two circular white vine-tendril designs on each side of the letter on blue, pink, and green grounds. The text is in gold, red, blue, and violet.

There are no other full borders, but the rest of the initials of books are of similar style. That of lib. ii of the *Metamorphoses* (f. 16) has a marginal extension with burnished gold studs. The titles and first few lines are in gold, red, and blue capitals, but from lib. x (f. 129 *b*) onwards gold is discontinued. The initials of the six books of the *Fasti* are also similar. That of lib. i (f. 220) has a partial border attached to it extending down the whole margin, composed of white tendril-work edged with gold and branching out at the extremities. The text of Art. 3 and Art. 5 is in red, the KL of the *Kalendar* being in blue and gold.

Modern binding of red morocco, tooled. Gilt gauffered edges.

Purchased from Mr. C. Fairfax Murray, 1906. Vellum book-plate, crest of a demi-lion rampant with motto 'Nobilis ira' (Stewart, of Tempsford Hall, co. Bedford). Paper book-plate, a castle, with label below, 'Tempsford Hall Library'.

BREVIARY of Roman use and Genoese origin. Contents: (1) Absolutions, antiphons, and versicles, with a few prayers for special occasions. An addition made at the same time as the next article. f. 1;—(2) Rules for finding movable feasts, with rubric 'Ratio ad inueniendum pasca', &c. An addition made in 1487. f. 2 *b*;—(3) *Kalendar*. f. 5;—(4) 'Ordo breuiarii secundum consuetudinem romane curie': Temporale. f. 11;—(5) 'Ordo psalterii sec. morem et consuet. romane curie'. f. 224;—(6) 'Proprium de sanctis' or Sanctorale. f. 326;—(7) Commune sanctorum. Imperfect at beginning. f. 467;—(8) 'In dedicatione ecclesie'. f. 489 *b*;—(9) 'Officium b. Marie uirg. sec. consuetudinem romane curie'. f. 493;—(10) 'Officium in agenda mortuorum'. f. 498 *b*;—(11) 'Ordo ad communicandum infirmum'. f. 502 *b*;—(12) 'Ordo ad ungendum infirmum'. f. 503 *b*;—(13) 'Ordo commendacionis anime'. f. 505 *b*;—(14) 'Officium sepulture paruulorum'. f. 513;—(15) 'Ordo ad benedicendum mensam per totum annum'. f. 514;—(16) Forms of absolution. f. 519.



The Kalendar, which is very full, includes :—

Jan. 16. Berardi, Petri, Acursii, &c. (Franciscans, canon. 1481).	July 8. Felicis ep. et conf. Ianuensis.
„ 29. Geminiani ep. (Modena).	„ 23. Brigide vidue.
Feb. 4. Gilberti conf.	Aug. 16. Rochi de Alamania conf.
„ 13. Fusce virg.	„ 19. Ludovici ep. conf. ord. minorum.
„ 20. Guithbertii ep. (? Gumbert).	„ 25. Ludovici regis.
„ 21. lxxix martirum.	Sept. 10. Nicolai de Talentino conf.
Mar. 1. Herculani mart. (Perugia).	„ 13. Philippi ep.
„ 18. Ancelini ep. (Anselm, of Lucca).	„ 28. Elzeari conf.
„ 24. Pigmenii presb.	Oct. 10. Cerboni ep. et conf. Et dedicatio ecclesie sancti Laurentii (Genoa cathedral). Duplex maius (red).
„ 28. Gotardi regis et conf.	„ 13. Romuli Ianuensis ep. et conf.
May 2. Valentini ep. et conf. Ianuensis.	Nov. 7. Moderami ep. et conf.
„ 5. Catherine de Senis virg.	„ 15. Terrentiani ep. et mart.
„ 11. Cathaldi ep. (Taranto) et conf.	„ 16. Vicini ep. et conf.
„ 17. Bede presb. ep. et doctoris.	Dec. 3. Bernardi Parmensis ep. et conf.
„ 20. Bernardini conf. ord. minorum.	„ 7. Ambrosii ep. et conf. (red).
„ 21. Petri Celestini conf.	„ 25. Anastasie mart. (an insertion).
„ 23. Desiderii ep. et mart. Ianuensis.	„ 30. S. Raphaelis archangeli.
July 6. Syri Ianuensis ep. et conf.	

The Litany (f. 84) includes Servulus and Vitalis among Martyrs; Louis (of Toulouse) among Confessors; Francis, Thomas Aquinas, Anthony, and Dominic among Monks; and Anastasia, Monica, Scholastica, Clara, and Elizabeth among Virgins and Widows. The Genoese provenance, which is clearly shown in the Kalendar, is confirmed by the following colophon on f. 223 :—

‘Explicit breuiarium secundum consuetudinem romane ecclesie: magna cum diligentia reuisum et fideli studio emendatum: quem scripsit paulus dominicus de domoculta quondam antonii ciuis ianue. Magnifico et inclito militi Domino fregosino de campo fregoso. Capitaneo Inclite ciuitatis Ianue. Finito die xx. mensis septembris Anno domini. Milesimo quantringesimo (*sic*) octogesimo quinto’ (1485).

At the end (f. 521) is a further inscription in the centre of an otherwise blank page :—

‘Breuiarius iste emendatus per bresbiterum (*sic*) franchum de magnanis de parma: et per dominicum paulum de domoculta ianuensem. scriptus est autem in domo et impendio M[agnifici] equitis et saone domini ac platee ianue capitanei Fregosini de campofregoso. Anno Salutis. 1486. die Prima Maii.’

The rubric on f. 2*b* gives the golden number ‘isto anno viz. Mccccclxxxvii’ as vi, which fixes the date of the three inserted leaves in 1487.

Fregosino di [Campo] Fregoso, for whom, as appears above, the MS. was written by Paolo Domenico ‘de Domoculta’ of Genoa, was a natural son of Paolo di [Campo] Fregoso, Cardinal-archbishop and Doge of Genoa (d. 1498), and was legitimated in 1496 (Litta, *Celebri Famiglie Italiane*, Fregoso).

The arms in the borders on ff. 11, 224 (nos. 1, 4 below), are, however, those of Orsini of Rome, viz. bendy of six *arg.* and *gules*, on a chief of the first supported by a divide *or* charged with an eel *az.* a rose of the second (see Woodward, *Heraldry*, 1896, i, p. 130, pl. xi. 6). They were perhaps painted in at a later date, or the MS. was commissioned by Fregosino as a gift for a member of the Orsini family.



Vellum; ff. 521.  $5\frac{1}{4}$  in.  $\times$   $3\frac{7}{8}$  in. Double columns of 29 lines. A.D. 1485-1487. Italian (Genoa). Collation, 3 inserted leaves, 1<sup>8</sup>, 2<sup>10</sup>-4<sup>10</sup>, 5<sup>10</sup> (wants 9), 6<sup>10</sup> (wants 1), 7<sup>10</sup>-13<sup>10</sup>, 14<sup>8</sup>, 15<sup>10</sup>, 16<sup>10</sup> (wants 4-7), 17<sup>10</sup>-20<sup>10</sup>, 21<sup>8</sup>, 22<sup>10</sup>, 23<sup>8</sup>, 24<sup>8</sup> (6-8 blank), 25<sup>10</sup>-28<sup>10</sup>, 29<sup>10</sup> (wants 5, 6), 30<sup>10</sup>, 31<sup>10</sup> (wants 2), 32<sup>10</sup> (wants 8), 33<sup>10</sup>, 34<sup>10</sup>, 35<sup>6</sup>, 36<sup>10</sup>-39<sup>10</sup>, 40<sup>10</sup> (wants 2-9), 41<sup>10</sup>, 42<sup>10</sup>, 43<sup>8</sup> (+ a leaf), 44<sup>8</sup>, 45<sup>10</sup>-50<sup>10</sup>, 51<sup>2</sup>, 52<sup>10</sup> (wants 1), 53<sup>12</sup> (wants 6), 54<sup>10</sup>-56<sup>10</sup>, 57<sup>8</sup> (5-8 blank), single leaf (blank), 58<sup>2</sup> (1 blank); with catchwords. A small, neat Italian hand; rubricated headings, and initials, two lines deep, in red and blue alternately, with delicate filigree penwork in violet and red. Three full borders (ff. 11, 224, 326), as described below, and a number of partial borders (ff. 37, 39<sup>b</sup>, 48, 74, &c.) composed of narrow bars of gold and colour with foliage, flowers, and filamented gold studs. They accompany the larger initials, which are either historiated or enclose foliation on a gold ground. The subjects of the twenty historiated initials, which, though on a small scale, are finely executed, are:—

1. f. 11 (pl. LXXX, a). Temporale. St. Paul, with sword and book.

Border of foliage and flowers, with peacocks, putti, and six small half-length figures, viz. at the top Christ between two angels, and on *r.* St. Francis with cross and book, St. Bernardino pointing to the monogram IHS above on *l.*, and St. Clare holding a monstrance. In lower border a shield of the Orsini arms (see above) within a wreath supported by two amorini, wearing tunics.

2. f. 34. The Nativity. The Virgin kneels on *r.*, under a thatched roof, adoring the Child, who lies on the ground on *l.* The ox and ass in background.

3. f. 48. St. Silvester. Bust with papal tiara.

4. f. 156<sup>b</sup>. Pentecost. The Holy Dove, rayed, on a blue ground.

The first page of the Psalter (f. 224) has a full border of foliage, flowers, and scrolls, with a shield of arms as on f. 11. Foliated initial, six lines deep.

5. f. 224<sup>b</sup>. Ps. i, *Beatus vir*. David, half-length to *r.*, playing a harp. Gold ground.

6. f. 245. Ps. xxvi, *Dom. illuminatio*. David pointing to his eyes.

7. f. 254<sup>b</sup>. Ps. xxxviii, *Dixi custodiam*. David touching his lips.

8. f. 261<sup>b</sup>. Ps. lii, *Dixit insipiens*. A fool, half-length to *r.*, with bludgeon over his shoulder.

9. f. 276. Ps. lxxx, *Exultate*. David playing a harp. Rays above on *r.*

10. f. 326. Sanctorale. St. Saturninus, bearded, with joined hands; wearing a close-fitting cap.

In border, two finely painted peacocks.

11. f. 365. In lower margin, St. George, half-length, in armour. On the lozenge ground, S. G.

12. f. 375<sup>b</sup>. Nativity of St. John Baptist. In lower margin, Elizabeth lies in a bed with green coverlet. A nurse sits on the floor with the swathed infant.

13. f. 380<sup>b</sup>. St. Peter with keys, and St. Paul with sword and book, half-length.

14. f. 386. The Visitation. Landscape background.

15. f. 431. Exaltation of the Cross. In lower margin, a gold cross in a landscape.

16. f. 436. F. of St. Matthew. In lower border, his symbol, a youthful angel with open book.

17. f. 439. In lower border, St. Michael, in armour, with sword and scales.

18. f. 462<sup>b</sup>. St. Anne with open book.

19. f. 465<sup>b</sup>. The Virgin, rayed, with joined hands.

20. f. 470. A martyr with palm-branch.

Binding of dark blue velvet, with silver clasp. Gilt gauffered edges.

Purchased from Olschki, of Florence, 1913. From the collection of Mr. H. Yates Thompson (*Descr. Cat.*, 1898, no. 33, p. 184), and purchased by him from B. Quaritch, 1894.

## 89

TREATISES of Marsiglio Ficino, of Florence, the philosopher (1433-1499), in Latin, viz. (1) 'De sole', addressed to Piero de' Medici. f. 1;—(2) 'De lumine', addressed to the same. f. 35;—(3) 'Apologia in librum suum de sole et lumine', addressed to Filippo Valori, Florentine ambassador to the Pope, and dated Jan. 11, 1493. f. 67;—(4) 'Sepe in celestibus gemini sunt. Item soles duo', addressed to Martin Uranius Prenninger, Jan. 18, 1493. f. 68<sup>b</sup>. Followed by (5) 'Non nulla de lumine. Item Catalogus librorum Marsilii': a letter from Bindacio Recasolano to Gregorio Alexandrino, forwarding the treatises 'De sole et lumine' and adding a list of Ficino's works, Mar. 1, 1492. f. 70<sup>b</sup>.

The whole of the contents are included in *Marsilii Ficini Florentini Opuscula*,



Venice, 1503. The two treatises were first printed *circ.* 1490, and again, with the *Apologia*, &c., in 1493.

Vellum; ff. 75. 8 in.  $\times$   $5\frac{1}{8}$  in. 18 lines in a page, with wide margins. A.D. 1493 (?). Italian (Florence). Collation, 1<sup>10</sup>-7<sup>10</sup>, 8<sup>8</sup> (wants 6-8, blank); with catchwords at right angles to the text. A small, neat, rather sloping Italian hand, with rubricated headings and initials of chapters in plain blue capitals.

The treatise 'De Sole' has a large initial, five lines deep, of burnished gold filled in with delicate conventional foliage and flowers in blue, green, and pink, illumined with numbers of filamented gold studs. There is similar decoration in the inner and lower margins, in the latter case with a laurel wreath in the centre enclosing a shield of the arms of Medici, *or* five balls (palle) *gules*, with a sixth in the centre chief *az.* three fleurs-de-lis of the field (arms of France granted as an augmentation by Louis XI in 1465), probably those of Piero II de' Medici, who was banished from Florence in 1494 and died in 1503. The treatise 'De Lumine' has a two-line initial in gold on a blue and crimson ground with slight decoration in the margin as on f. 1.

Original binding of brown leather: a panel filled with dots separated by short diagonal bars, with a smaller panel in the centre enclosing a circle within which are seven balls. One of the surrounding frames is filled with interlinked finger-rings, probably representing the diamond ring which was a Medici device. Brass scallop-shell attachments for two red silk fastenings, only one of which remains.

Purchased from Mr. R. C. Fisher, 1906. At the foot of f. 1 is the inscription 'Bernardi Medices, No. viiiij', probably Bernardo de' Medici, ambassador from Duke Cosmo to Charles V in 1537 and 1547 and to Francis I in 1544, and member of the Academy of Florence, where he died in 1552 (Litta, *Cel. Fam. Ital.*, Medici, tav. v). An erased inscription on the back of the last fly-leaf contains the name Don Celestino Apellanez and date 1845.

BOOK OF HOURS of Roman use and Milanese origin. Contents: (1) Kalendar. f. 1;—(2) 'Officium beate Marie virginis secundum consuetudinem Romane curie'. f. 22 b;—(3) 'Psalterium abbreviatum per divum Ieronimum': Psalter of St. Jerome (cf. MS. 48), preceded by prayers and arranged for the several Hours. f. 127;—(4) Penitential Psalms and Litany. f. 159;—(5) 'Officium sancte Crucis'. f. 189;—(6) 'Officium sancti Spiritus'. f. 195;—(7) 'Missa beate virginis Marie'. f. 201;—(8) 'Officium mortuorum'. f. 207.

The Kalendar, which is not very full, includes:—

Jan. 24. Babille (Babylas) ep. et m.	May 20. Bernardini conf.
Feb. 1. Brigide virg.	June 5. Bonifacii ep. et m.
" 7. Mathie apost. (red).	" 8. Medardi ep. et conf.
" 28. Septem virginum.	" 13. Antonini conf. (Anthony of Padua).
Mar. 1. Herculiani ep. (Perugia) et m.	July 31. Fantini conf.
" 4. Andriani (Adriani) m.	Aug. 11. Radegonde regine.
" 7. Tome de Aquino.	" 12. Clare virg.
Apr. 5. Vincentii [Ferrer] conf. ord. predic.	" 16. Rochi conf.
May 2. Sigismondi regis.	" 19. Ludovici ep.
" 4. Gotardi ep. et m.	" 25. Ludovici regis.
" 14. Bonifacii m. (Ferentino).	Sept. 10. Nicolai de Tolentino.



Oct. 1. Remigii ep. et conf.  
 „ 4. Francisci conf.  
 „ 16. Galli abb.  
 „ 21. Illarionis abb.

Nov. 27. Lini ep.  
 Dec. 7. Ambrosii archiep. (red).  
 „ 9. Siri ep. (Ticino).

The feast of St. Matthias on Feb. 7 (instead of Feb. 24) and St. Ambrose in red point to Milan. In the Litany, Louis of Toulouse and Julian are among Bishops and Confessors; Nilus and Miserilianus (? Miselianus, martyr in Africa, Jan. 17) among Monks and Hermits; and Clare, Elizabeth, Ursula, and Apollonia among Virgins and Widows.

The original owner was evidently one or other of the two kneeling figures on f. 200 b (no. 27 below), and the MS. was probably a marriage-gift. Four different shields of arms appear in the borders. Two of them belong to the families of Arconati (nos. 8, 20, 30) and Carcano (no. 16), both of Milan; but the other two, one of which (no. 28, cf. nos. 12, 32) is opposite the kneeling figures, have not been identified.

Vellum; ff. 262.  $4\frac{7}{8}$  in.  $\times$  3 in. 14 lines in a page, with very wide margins. End of XV cent. Italian (Milan). Collation, 1<sup>8</sup>, 2<sup>10</sup>, 3<sup>4</sup>, 4<sup>8-33</sup>; with catchwords. A small, very neat and regular Italian hand, with verse-initials alternately blue and gold with red and violet flourishing, and initials of psalms, prayers, &c., two or three lines deep, in gold on a blue, green, and crimson ground with delicate red and violet penwork decoration in the margin from top to bottom.

The volume is beautifully decorated in Milanese style with ten full-page miniatures, twenty-seven smaller subjects from the life of Christ, four (or in one case three) on a page, and fifteen full borders enclosing large historiated initials. In the Kalendar the signs of the zodiac are painted on a background of blue clouds at the top of the first page of each month, with the sun below as a full round face with gold rays. The borders are edged with bands of gold and are composed of natural and conventional foliage and flowers, with numerous small filamented gold studs; the initials are in colour on gold, the subject enclosed being usually a saint half-length. The small miniatures are framed (and also divided from each other) by narrow bands of gold with an outer margin of graduated tones of blue. The figures in all the miniatures are finely painted and the faces often most expressive. The subjects are:—

1. f. 22 b. Marriage of the Virgin. She stands on r. and Joseph, who holds a budding wand, on l. The High Priest between them joins their hands. Behind the Virgin is a group of maidens; behind Joseph a group of men (the rejected suitors) holding barren wands. In front of them a youth is breaking a wand across his knee, as in Raphael's Sposalizio. In background a fine building with three domes, closely resembling that which appears on a medal of Francesco Sforza by Sperandio (see A. Heiss, *Les Médailleurs de la Renaissance. Sperandio de Mantoue*, 1886, pl. xiii. 3), but with some differences in details. See pl. LXXXI, a.

The picture is painted between marble columns supporting a decorated entablature and standing on a high platform, in front of which, in gold capitals on a purple ground, is the incipit of the Hours. Outside the columns on a blue ground, on l. a trophy of

armour and two amorini, one with bagpipes, on r. a branch with pears and two more amorini, one with pipe and tabor; and beyond, a green frame with inner band of gold.

2. f. 23. Matins of the Virgin. The Annunciation. In a domed building with open sides on r. the Virgin kneels, facing l., at a faldstool. Gabriel, holding a lily, kneels on l. The Holy Dove descends on rays from l. upper corner.

Between marble columns with outer frame as in no. 1. At the sides bunches of fruits and two amorini with flageolet and viol; and below, two others holding a scroll 'Domine labia'. See pl. LXXXI, a.

3. f. 36 b. Lauds. Four scenes, viz.:—

(a) The Nativity. The Virgin and Joseph kneel on l. Two angels, kneeling, support the Child in a sitting posture on the ground. Ox and ass on r. Building in background, and landscape.



(b) The Presentation. The Virgin and Joseph on *l.*; Simeon, holding the Child, on *r.* Two men behind him, and another behind an altar in *c.* Above, under an arch, the Father, half-length, with cherubs.

(c) The Adoration of the Magi. The Virgin and Child on *l.*, with Joseph behind. One Magus, kneeling, kisses the Child's foot; the others (one a Moor) stand. Attendants and horses behind.

(d) The Flight into Egypt. An angel leads the ass to *r.* Joseph follows, holding the Virgin's mantle.

4. f. 37. In initial, St. John, as a youth with curls, seated, pen in hand and book on knee. On *l.* his eagle. Rays above.

In border, a sheep.

5. f. 52 *b.* Prime. Four scenes, viz. :—

(a) In a vaulted temple the Virgin and Child and Joseph on *l.* In *c.* an idol falls in fragments from a pedestal. On *r.* a group kneel in adoration.

(b) Slaughter of the Innocents. Herod on *l.*, enthroned above a flight of steps. A woman, with dead infant before her, kneels to him. Other women and a soldier killing an infant behind.

(c) Christ and the Doctors. He stands on a bench, with book in his hand. Four bearded men stand round.

(d) The Baptism of Christ. He stands in a stream, with rays above. St. John on *r.* pours water on his head. Two angels on *l.* hold his clothes.

6. f. 53. In initial, St. Mark with book. On *r.*, rays above, and the head of his lion below.

7. f. 60 *b.* Tierce. Four scenes, viz. :—

(a) The Temptation. Christ on *l.* addresses the devil on *r.*, who is in human form, winged, wearing long black robes. Landscape with trees and rocks.

(b) The Entry into Jerusalem. Christ rides to *r.* The disciples follow. A man lays his garment on the ground. Landscape.

(c) The Last Supper. Fan-shaped table, with the angle in the foreground.

(d) The Washing of the disciples' feet. The disciples (12) sit round the room on benches.

8. f. 61. In initial, St. Matthew sits writing on a scroll. His angel on *l.* guides his hand. Rays above.

In border, a shield of arms, chequy of three rows, *or* and *az.* (Arconati of Milan).

9. f. 68 *b.* Sext. Four scenes, viz. :—

(a) The Agony. Christ kneels to *r.* Disciples sleep in *l.* corner. A greensward with flowers, and mountainous landscape.

(b) The Betrayal. Judas on *r.* embraces Christ, who turns to Malchus kneeling on *l.* Peter sheathes his sword. Armed soldiers behind.

(c) Christ, with hands bound, is led away by soldiers. Building on *r.*

(d) Christ before Pilate, who sits on *r.*, with uplifted forefinger.

10. f. 69. In initial, a youthful saint with fair hair facing *r.*, holding a palm-branch. Rays above.

11. f. 74 *b.* None. Four scenes, viz. :—

(a) Christ bound to a column. Two men, one old, the other young, scourge him.

(b) Christ, with hands bound and eyes bandaged, sits on a high seat. Five men stand round mocking.

(c) Pilate seated on *l.*, with his wife and two men behind him, washes his hands in a basin held by a youth with a towel on his shoulder. Christ with guards on *r.*

(d) Christ bears his Cross to *l.* Simon of Cyrene, in armour, supports the shaft of the Cross, and the Virgin and others follow.

12. f. 75. In initial, a youthful female saint with a lamp, facing *r.* Rays above.

In border, a shield of arms, *arg.* a vine-branch twined in a figure of eight with two pendent bunches of grapes, a bordure gobony *or* and *az.*

13. f. 80 *b.* Three scenes, the first extending across the page, viz. :—

(a) The Crucifixion; with the two thieves. On *l.* of the Cross Longinus, and in foreground the Virgin swooning tended by St. John and three nimbed women; and on extreme *l.* other men and women, one with her hand on the head of a child. On *r.* the centurion and a crowd of soldiers, horse and foot. In background, Jerusalem; and above, angels.

(b) Pietà. Two women support the dead Christ's head and feet. St. John, Nicodemus, and Joseph of Arimathaea stand behind. Rocky landscape with the sepulchre on *r.* and crosses in distance.

(c) Harrowing of Hell. Christ, attended by St. John Bapt., with loin-cloth, holding a cross, raises Adam, who kneels with Eve and others at the gate. Landscape.

14. f. 81. In initial, St. Luke, facing *r.*, holding a picture of the Virgin. Rays above.

15. f. 92 *b.* Compline. Four scenes, viz. :—

(a) The Resurrection. Christ, with banner, rises in the air above the closed sepulchre. Four soldiers wake in terror. Rocky landscape.

(b) Noli me tangere. Christ on *l.*, with spade. Mary Magdalene kneels on *r.*, with unguent-pot. Rocky landscape, with sepulchre on *r.*

(c) Incredulity of Thomas. Christ on *l.*, with open palms. Thomas kneels and puts his finger in the wound. The other disciples stand on *r.*

(d) The Ascension. The Apostles kneel in



foreground. Christ ascends from a hill in distance.

16. f. 93. In initial, a saint, facing *r.*, with staff and a hat hanging behind his neck (St. James?). Rays above.

In border, a shield of arms, *gules*, a swan *arg.*, in chief a hatchet in fess (Carcano of Milan).

17. f. 128 *b*. Psalter of St. Jerome. He kneels to *l.* at the entrance to a cave in a jagged rock on *r.* Before him is a tall crucifix, with a skull at the foot of it. His lion and cardinal's hat, with a book, are on his right. Mountainous landscape, with two castles on the shore of a lake and a church on a hill.

18. f. 129. In initial, St. Paul, full-face, with sword and book.

In border, a shield of arms, *arg.* a tree or bush torn up by the roots, two hands clasped across it and a scroll *az.* with indistinct inscription.

19. f. 158 *b*. A female saint richly dressed, with long golden hair, holding a book and palm-branch. In her back is a sword or dagger, the hilt of which appears above her left shoulder. She stands under an arch supported on marble columns, in front of a parapet, on which are two fine medallion busts. On the floor at her feet is the inscription 'S. Justina de Vitalianis' [St. Justina of Padua, daughter of Vitalianus]. Hilly landscape, seen over the parapet.

20. f. 159. Penitential Psalms. David, crowned, facing *r.* Rays above.

In border, a shield of arms as in no. 8.

21. f. 174 *b*. St. Gregory, wearing a tiara and holding a book. The Holy Dove is at his right ear. Under an arch in front of a parapet, with view beyond of towers and precipitous hills.

22. f. 175. Litany. In initial, two chanters at a lectern. Rays above.

In border, the sudarium.

23. f. 188 *b*. St. Margaret holding a cross and standing in front of a dragon, with the end

of her mantle in its jaws. Under an arch, with view over a parapet of lakes and mountains, a castle on an island, &c.

24. f. 189. Hours of the H. Cross. In initial, St. John Bapt., facing *r.*, with cross and lamb. Rays above.

In border, a shield of arms as in no. 18.

25. f. 194 *b*. St. Katharine, with book; at her feet a toothed wheel. Under an arch, with parapet, on which are the initials S. K. Fine landscape beyond.

26. f. 195. Hours of the H. Spirit. In initial, St. Justina, as in no. 19.

In border, a shield of arms erased.

27. f. 200 *b*. The Virgin and Child (who holds an apple) on an elaborate canopied seat, in front of which a man and woman kneel on cushions facing each other on *l.* and *r.* Both are quite young and are richly dressed. Arch and parapet as usual, and landscape beyond.

28. f. 201. Mass of the Virgin. In initial, St. Lucy, holding a gold vessel containing her eyes, which were torn out, and a palm-branch. Rays above.

In border, a shield of arms as in no. 12.

29. f. 206 *b*. St. Bernardino, in grey, holding a crimson stole and pointing upwards to the monogram IHS in a glory in the sky on *l.* Arch and parapet, on which are the initials S. B., with rocky landscape beyond.

30. f. 207. Office of the Dead. In initial, a tomb with orbs and crosses at the four corners. Two skulls with thigh-bones lie upon it, a third skull with bones is on *r.*, and a fourth forms part of the initial. Worms crawl from the eye-sockets.

In border, a shield of arms as in no. 8.

31. f. 216 *b*. St. Francis, in grey, holding a cross and showing the stigmata. Arch and parapet, with initials S. F., and rocky landscape beyond.

32. f. 217. In initial, St. Peter, with book and keys.

In border, a shield of arms as in no. 12.

Modern binding of dark crimson morocco. Gilt edges, with old Italian gauffering.

Purchased from J. Rosenthal, of Munich, 1911. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 260, pl. 157, from ff. 22 *b*, 23). It then belonged to Mr. T. Whitcombe Greene.

BOOK OF HOURS of Roman use and Florentine origin. Contents: (1) Kalendar. f. 1;—(2) 'Officium beatissime et gloriosissime virginis Marie secundum consuetudinem curie Romane'. f. 14;—(3) 'Missa beate virg. Marie'.



f. 94 *b*;—(4) Penitential Psalms and Litany. At end, 'Expliciunt septem psalmi penitenciales. Mccccclxxxv'. f. 104;—(5) 'Officium mortuorum'. f. 133;—(6) 'Officium passionis dom. nostri Iesu Christi'. f. 183;—(7) 'Officium sancte crucis'. f. 211;—(8) 'Officium sancti spiritus'. At end (f. 221), 'Explicit . . . anno dom. Mccccclxxxv, mensis Martij'. f. 217.

The Kalendar includes:—

Jan. 29. Geminiani ep. (Modena).	Aug. 5. Dominici.
Feb. 1. Brigide.	" 7. Donati ep. et mart.
" 4. Gilberti conf.	" 12. Clare virg.
" 17. Germanici.	" 19. Ludouici ep.
" 18. Vgonis ep.	" 25. Ludouici regis.
" 28. Polioti mart.	Sept. 4. Moysi.
Mar. 5. Cirionis presb.	" 10. Nicolai de Tolentino.
" 6. Thome de Aquino.	" 26. Justine virg.
" 14. Simonis ep.	Oct. 4. Francisci conf. (red).
" 18. Anselmi ep. (Lucca).	" 7. Justine virg. et mart.
" 27. Martiniani ep.	" 10. Cerboni ep. et conf.
" 29. Petri martiris.	" 16. Galli abb.
May 2. Sigismundi regis.	" 21. xi milia virginum.
" 4. Monice.	Nov. 6. Leonardi conf.
" 5. Gotardi ep.	" 7. Pro[s]docimi ep. (Padua).
" 14. Bonifacii mart. (Ferentino).	" 14. Joannis ep. et conf. (Giov. Orsini, bp. of Trau in Dalmatia).
" 20. Bernardini conf.	" 19. Helisabeth uidue.
" 21. Juvenalis ep. (Narni?).	Dec. 18. Gratiani ep. (Gatien, of Tours).
June 13. Antonii conf.	

Not many saints are invoked in the Litany. They include Louis of Toulouse and Julian among Confessors; Benedict, Francis, Anthony, and Dominic, Monks and Hermits; Clara and Elizabeth among Virgins and Widows. These names show a certain Franciscan influence, and among those given above from the Kalendar St. Francis is the only one in red. Several saints in the Kalendar are hard to identify, but there appears to be no specially marked local influence.

It will be seen below that the first two borders (ff. 13 *b*, 14) contain the arms of Strozzi and Acciaiuoli respectively, the former being barely recognizable under those of Albizi, which were painted over them. All three families were of Florence, and there is little doubt that this beautiful example of Florentine art owes its existence to the marriage of Lucrezia di Lorenzo Strozzi to Roberto di Donato Acciaiuoli (b. 1467). The date of their marriage is not given by Litta (*Cel. Fam. Ital.*, Acciaiuoli, tav. vi), but their eldest child was born July 15, 1495, four months after the completion of the MS. (Mar. 1495), the preparation of which must have taken some time. Alessandro Acciaiuoli (b. 1461), elder brother of Roberto, married in 1493 Maria d' Antonio di Luca Albizi (Litta, *ib.*), and the substitution of the Albizi arms for those of Strozzi may be accounted for if the MS. afterwards passed by gift or otherwise to him or his wife from his brother or sister-in-law.

Fine, white vellum; ff. 232+3 (ff. 67, 134, 204 being duplicated). 5 $\frac{3}{4}$  in.  $\times$  3 $\frac{3}{4}$  in. 13 lines in a page, with very wide margins. A.D. 1495. Italian (Florence). Collation, 1<sup>12</sup>, single leaf, 2<sup>8</sup>, 3<sup>10</sup>–10<sup>10</sup>, single leaf, 11<sup>10</sup>, 12<sup>10</sup>, 13<sup>8</sup>, single leaf, 14<sup>10</sup>, 15<sup>10</sup>–18<sup>10</sup>, single leaf, 19<sup>10</sup>, 20<sup>10</sup>, 21<sup>8</sup>, single leaf, 22<sup>10</sup>, 23<sup>12</sup> (2–12 blank); with catchwords, written at right angles to the text. A very neat, rather small Italian hand, with verse-initials in gold on plain crimson, blue or green square



grounds. Initials of prayers, psalms, &c., are two lines deep in burnished gold on grounds of the same colours decorated with flat gold filigree-work. In the Hours of the Virgin the initials of Lauds—Compline (ff. 27, 41, 46, 50*b*, 54*b*, 59, 67*b*) are of similar character but five lines deep. Each of them encloses a half-length nimbed female figure, in most cases holding a vessel from which flames are rising; and the margin on the left is decorated with conventional foliage and numerous small filamented gold studs. The initial of the Mass of the Virgin (f. 94*b*) is similarly treated, except that it has no miniature. Two opposite pages at the beginning of Arts. 2, 4–7, are superbly decorated with miniatures, historiated initials, and sumptuous borders in Florentine style, viz. :—

1. f. 13*b*. Hours of the Virgin. The Annunciation. On *r.*, in a lofty arched vestibule, the Virgin sits with folded arms, holding a small book. On *l.* Gabriel kneels before her with right hand extended, in the left a lily. In background, on *r.* an open doorway, showing the Virgin's bed within, and above it the Holy Dove with rays descending upon her; on *l.* a walled garden and landscape seen through an arch.

In border, at the sides rich blue and crimson panels with foliage in gold, amorini, dolphins, &c., and six medallions or ovals containing half-length nimbed figures with or without scrolls; at the top green decoration on gold, and a medallion with YHS on a blue ground; at the bottom, on a gold ground, two monsters, half man half sea-horse, supporting a medallion within which, on a crimson ground and held by two putti, is a shield of arms, *sable* two concentric rings *or* (Albizi). These arms are painted over others, *or* on a fess *gules* three crescents *arg.* (Strozzi, cf. MS. 78).

2. f. 14. Matins. Title and opening words in gold on a crimson ground, with six-line initial of burnished gold on a blue and gold panel, containing the Virgin and Child in front of a red and gold damasked curtain.

In border, at the sides white and blue decoration on gold with medallions, &c., as in no. 1; at the top YHS, with two amorini and two sphynx-like monsters; at the bottom two monsters as in no. 1, with a putto seated on each, and a medallion with a shield of arms, *arg.* a lion rampant *az.* langued *gules* (Acciaiuoli).

3. f. 103*b*. Penitential Psalms. On a rock rising at the back, where an arch is cut through it, David, nimbed, kneels to *r.*, his crown and psaltery on the ground before him. In the sky on *r.* the Deity, half-length, encircled by cherubim. In background water and a water-mill, with Jerusalem and mountains beyond.

In border, panels of crimson, blue, and green with decoration in gold, medallions with vases, &c.; at the top YHS, at the bottom a hermit kneeling before a cave.

4. f. 104. Title, &c., in gold on a blue and crimson ground; in the initial David, half-length, playing a psaltery.

In border, decoration in white, blue, and

green on a gold ground with medallion as in no. 3; at the top YHS, at the bottom David with the head of Goliath.

5. f. 132*b*. Office of the Dead. Raising of Lazarus. On *l.* Christ (with red hair and beard) and all twelve disciples. On *r.* Lazarus, nimbed, swathed in grave clothes, erect in the doorway of a tomb, with skulls in the arch above him. In foreground Martha and Mary, nimbed, kneeling. In background a crowd of Jews, three arches supporting a central building and balustrade, and a landscape beyond.

In border, at the sides white decoration on a black ground thickly spotted in gold, with three half-length figures in medallions and three jewels in ovals, a crowned skeleton, winged skull, skulls of bulls and rams, &c.; at the top a cross-crosslet in a medallion flanked by two human-headed monsters; at the bottom a nimbed brown friar (St. Francis?) holding a skull, with two other skulls on each side.

6. f. 133. Title, &c., in gold on a purple ground; in the initial a pope, a cardinal, and four other prostrate figures, and above them Death, winged, with a scythe. Brown monochrome landscape, with dead trees.

In border, decoration in blue, green, and gold on panels of the same and crimson; on *l.* three ovals with jewels, on *r.* three medallions with h.-l. figures; at the top a lozenge with a silver cross fleury on a black ground, at the bottom a h.-l. skeleton, with scroll 'Memento mortis'.

7. f. 182*b*. Hours of the Passion. The Agony. In a fenced garden Christ kneels to *r.*, and an angel offers him a cross and chalice. In foreground, outside the garden and separated from it by a stream, the three disciples, Peter awake, the others sleeping. In background Jews entering the garden at a gate, and Jerusalem in distance.

In border, decoration in blue and gold on a paler gold ground; on *l.* medallions with figures, on *r.* vases, &c.; at the top a cross fleury in a lozenge, at the bottom in a medallion Judas kissing Christ.

8. f. 183. Title, &c., in gold on a blue ground; in the initial Christ bearing the Cross.

In border, gold, blue, and green decoration on crimson, gold, and blue panels; on *l.* vases, &c., on *r.* medallions with figures; at the top



a cross fleury on a crimson ground, at the bottom a finely painted head of Christ crowned with thorns.

9. f. 210 b (pl. LXXXI, b). Hours of the H. Cross. The Crucifixion, with the Virgin and St. John. Landscape background with Jerusalem in middle distance.

In border, decoration mostly in gold on crimson, blue, and green panels with amorini, &c.; on l. medallions with the three Maries, on r. Joseph of Arimathaea and St. John; at the top the Holy Dove, at the bottom the Image of Pity.

10. f. 211 (pl. LXXXI, b). Title, &c., in gold

on a green ground; in the initial a Pietà.

In border, decoration in gold, blue, and green on crimson, gold, and blue panels; on l. two h.-l. figures and the column and rope, on r. three h.-l. figures; at the top the three nails and crown of thorns, at the bottom the open sepulchre with the angel seen within and St. John outside.

11. f. 217. Hours of the H. Spirit. Nine-line initial in gold on a blue and gold quatrefoil diaper. Within it the Virgin and Apostles, half-length, with tongues of fire on their heads and the Holy Dove above. Marginal decoration on l.

Modern binding of green sealskin by W. H. S[mith]. Gilt gauffered edges.

Purchased from Davis, of Bond Street, London, 1910.

## 92

HYGINUS, *Astronomica*; with title 'Hygini astronomi probatissimi de signis caelestibus liber'. Beg. 'Etsi studio grammaticę artis'. The first part, which is not illustrated, ends (f. 36) 'corporum deformationem dicere instituimus'. It is followed without a break by the second part (elsewhere entitled 'Formatio signorum'), which begins 'Igitur incipiemus a Polo Borreo' and ends (with Piscis) 'exoritur autem cum piscibus sed est stellarum xii' (f. 52 b).

At the end (f. 53) is the first leaf of an astronomical kalendar ending Feb. 4.

Vellum; ff. 53. 11 in.  $\times$  7 $\frac{1}{4}$  in. 24 lines in a page. End of XV cent. Italian. Collation: 1<sup>10</sup>-3<sup>10</sup>, 4<sup>10</sup> (wants 7), 5<sup>10</sup> (wants 9, 10), 6<sup>10</sup> (wants 1, 2, 9, 10). Sec. fol. 'non simul'. Text in a rather compressed and sloping Italian hand, with plain initials in colour, chiefly red and blue. The first initial decorated with conventional foliage on a pink ground. Twenty-eight pictures of constellations delicately drawn and accompanied by fine renaissance decoration. Many of them are more or less injured by damp or rubbing. The most effective are the two Bears (f. 36 b), the youthful Hercules with club and lion's hide (f. 38), Perseus (f. 41 b), Ophiuchus (f. 43), Leo (f. 47 b), Canis (f. 48 b), Prochion (f. 49 b), and Argo (f. 50).

Modern binding of brown morocco finely tooled, by Leighton. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906. Arms of Gonzaga on f. 1.

## 93

PL. LXXX, b

MANUAL of devotion, in Latin, containing (1) Penitential Psalms and Litany. f. 1;—(2) Prayers to our Lord, with the hymn 'Ave manus dextra Christi' (Chevalier, *Repert. Hymnol.* i, no. 1869). f. 34;—(3) Prayer to the Virgin, beg. 'Ad sanctitatis tue pedes'. f. 43;—(4) Memoriae of the archangels



Michael and Raphael and of St. Sebastian. ff. 48, 53, 56;—(5) Prayer for delivery from dangers, enemies, &c., followed by Ps. cxvii, with antiphon, &c. f. 59;—(6) Ps. xc and John i. 1-14. In another hand. f. 74 b.

The following are in a rather later hand, not of a book type, viz.: (7) Antiphon, collect, &c. f. 78;—(8) Memoriae of St. Barbara and St. Apollonia. ff. 79, 80;—(9) The prayer 'Obsecro te'. f. 81;—(10) 'Officium Sancti Spiritus'. f. 86.

The Litany includes Januarius, Louis of Toulouse, Monica, Elizabeth, and Ursula.

On the *verso* of the last leaf is inscribed in gold capitals 'Quid benefacta iuvant?'

Vellum; ff. 91.  $3\frac{7}{8}$  in.  $\times$   $2\frac{7}{8}$  in. 13 lines in a page. Early XVI cent. Italian (perhaps Naples). Collation, 1<sup>8</sup>, 2<sup>8</sup>, 3<sup>10</sup>, 4<sup>8</sup>, 5<sup>8</sup>, 6<sup>8</sup>, 7<sup>8</sup>, 8<sup>5</sup>, 9<sup>8</sup>-11<sup>8</sup>, 12<sup>8</sup> (wants 7, 8, blank); with catchwords. A neat, rounded Italian hand, with initials in gold on red and blue panels alternately, and smaller initials in blue or gold with red and violet penwork. The text on the first page is in gold letters, the title on a green ground, the rest on a crimson ground; and the ornamental initial, of flat gold with pearls, encloses a miniature of David, half-length, crowned. Round the page is a dark blue border decorated with light conventional foliage in gold, with a shield at the foot, *az.* charged with a skull.

Three well-painted miniatures (about  $2\frac{1}{2}$  in.  $\times$   $1\frac{3}{4}$  in.), without borders, viz. :—

1. f. 33 b. Christ on the Cross, with no other figures. Trees, Jerusalem, and mountains in background. Sky a deep blue.

2. f. 52 b. Raphael leading the young Tobias by the hand. Tobias wears a short blue tunic, violet hose, and crimson cape and hood, with a satchel over his shoulder. He holds a fish in his hand by the gills. Raphael has

a long light-blue under-tunic and a crimson short-sleeved upper tunic. He holds in his left hand a small pot with three divisions for the heart, liver, and gall of the fish. Landscape background. See pl. LXXX, b.

3. f. 55 b. St. Sebastian, with loin-cloth, bound to a tree and pierced by five arrows. Landscape background.

Binding of black morocco (Italian, 16th cent.), with a tooled panel, in the centre of which, within a pointed oval, is inscribed on the upper cover 'Ave Mater Dei' and on the lower 'Miserere mei'. The linings of the covers have the inscriptions 'Tu sola sine exemplo placuisti', and 'Pleni sunt celi et terra gratie et glorie tue', in silver capitals. They are within a lozenge and a quatrefoil respectively, having a purple ground and silver edging, in the centre of a panel with a purple, black, and silver frame. In the angles of the panels four rosebuds are painted in one case and four strawberries in the other. Gilt edges.

Purchased from Gruel, of Paris, 1908.

OFFICE of the Passion for the last three days of Holy Week, with title 'Incipit Officium passionis domini nostri iesu christi sicut in breuiario Ro[mano] continetur'. Followed (f. 165) by the Fifteen Oes of St. Bridget of Sweden, with a long rubric, viz. :—

'Hec sunt xv collectae siue orationes illius preclarissime uirginis beate Brigitte: quas ante imaginem dom. nostri Iesu christi crucifixi indies deuotissime dicebat. Tandem ab eodem crucifixo per gratiam dignam responsionem habere meruit: et ipsa imago ipsius crucifixi que in



ecclesia sancti Pauli extat ipsam beatam Brigittam allocuta fuit: prout legenti inferius patebit Et tu lector lege deuote. quia stupenda leges. Sequitur responsio quam habuit sancta brigitta ab imagine crucifixi dum oraret in ecclesia sancti pauli: et hec est. Quicumque per circulum unius anni istas orationes deuote dixerit de eius progenie .xv. anime de purgatorio liberabuntur: et .xv. peccatores de eius progenie conuertentur. et .xv. iusti de eius progenie in bono statu confirmabuntur. et ipse propter hoc consequetur primo (*sic*) gradum perfectionis: et agnitionem ac amaram contritionem suorum peccatorum', etc.

At the end (f. 181) is the inscription in red in seven lines, 'Saluatori deo Iesu christo | vicarioque eius Iulio .ij°. | Ipsi quoque scriptrici | Laus Salus Venia. | Completum in monasterio | Muratarum Florentie. | M.D.X.' The MS. was therefore written by a nun of the Benedictine Abbey of the Muratae at Florence in 1510 for Pope Julius II (1503-1513). His arms (*az.* an oak with two branches nowed in saltire *or*, della Rovere) are in the border on f. 1, but they have been nearly erased and the tiara which most probably surmounted them has wholly disappeared. The MS. is not in the catalogue of his library printed in the *Revue des Bibliothèques*, 1896, p. 97, and it may never have actually been in his possession. A Book of Hours, with arms of Ricasoli and Mannelli, was written 'in Cenobio Muratarum' in 1517 (Carta, Cipolla and Frati, *Atlante Paleografico-artistico*, Turin, 1899, pl. cviii); and a *Breviarium monasticum ad usum monialium Muratarum civit. Florentiae* was printed at Venice in 1545.

Vellum; ff. 182.  $6\frac{3}{4}$  in.  $\times$   $5\frac{5}{8}$  in. 15 lines in a page. A.D. 1510. Italian (Florence). Collation, 1<sup>10</sup>-18<sup>10</sup>, with two single inserted leaves (ff. 83, 129) having miniatures on the *verso*. Text in a rather large, fairly good Italian hand; with verse-initials in flat gold on small square grounds of blue, crimson, dark green, or violet, and initials of prayers, psalms, &c., two lines deep, in burnished gold on blue and crimson grounds patterned in gold. Six decorative initials (ff. 48 *b*, 49 *b*, 54 *b*, 60, 65, 78), mostly three lines deep, are in blue, green, and lake on gold and are accompanied by marginal decoration of brightly coloured flowers and foliage with minute gold studs.

Five pages have rich full borders of Florentine style composed of flowers and foliage with amorini, &c., on a flat gold ground with a narrow burnished gold edging. On two of these pages there are beautifully painted miniatures (nos. 4, 6 below); the other three have historiated initials, and there are three more historiated initials (nos. 2, 3, 8) with partial marginal decoration. The subjects are:—

1. f. 1. Init. I. Within a small medallion, Christ, half-length, with hands bound, is led to judgement.

In border, within a medallion supported by four amorini (two of whom are playing with rabbits) a shield of the arms of Pope Julius II (see above).

This page, like ff. 84, 130, was probably faced at one time by a miniature on an inserted leaf now lost.

2. f. 10 *b*. In init. Q, Jeremiah, h.-l., wearing a turban and holding a book.

3. f. 70. In init. C, a gold chalice and paten.

4. f. 83 *b*. The Crucifixion. On *l*. the Virgin with clasped hands; on *r*. St. John gazing up at Christ. At foot of the Cross a skull.

In landscape background Jerusalem, with a large dome like that of the Duomo at Florence.

In border, at top a pelican tearing her breast; at bottom St. Veronica with the sudarium.

5. f. 84. In init. Q, Christ, h.-l., standing in the tomb, showing the Wounds.

6. f. 129 *b*. Pietà. The Virgin sits in front of the Cross with the dead Christ on her knees. On *l*. St. John supports the head, on *r*. Mary Magdalen supports the feet. Behind, on *l*. and *r*. Joseph of Arimathaea and Nicodemus, one with nails and crown of thorns, the other with hammer and pincers. Landscape, with Jerusalem in distance. See pl. LXXX, c.

7. f. 130. In init. C, Christ, with banner, rising from the tomb showing the Wounds. See *ib*.



f. 168. 1. Fifteen Oes. In init. O, St. Bridget, in a brown habit with white veil, kneels to *r.* before an altar, on which is a crucifix

inclining towards her. In her left hand she holds a burning torch, sparks from which fall on her bare arm.

Binding of red morocco (Spanish, 18th cent.) with green inlay and rich tooling; lettered SEMANA SANTA. In the centre of each cover the royal arms of Spain. Cover and fly-leaves lined with rose-coloured silk. Gilt edges.

Purchased privately, 1906. No. 241 in *Cat.* 36 of J. Rosenthal, of Munich. A pencil note in Spanish on the fly-leaf identifies the arms on the covers as those of the Infante Don Gabriel (1752-1783), son of Charles III of Spain. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 258, pl. 156 from ff. 129 *b*, 130).

BOOK OF HOURS of Galeotto Pico della Mirandola. Contents:—(1) Kalendar. f. 1;—(2) 'Officium beate Marie virginis secundum consuetudinem Romane curie'. f. 13;—(3) Penitential Psalms and Litany. f. 63;—(4) 'Officium sancte Crucis'. f. 79;—(5) 'Officium in agenda mortuorum'. f. 85.

The Kalendar shows strong Franciscan influence, and includes:—

Jan. 17. Antonii abb. solenne generaliter (red).	July 27. Pantaleonis mart.
„ 31. Geminiani ep. et conf. (Modena).	„ 29. Marthe uirg. (red).
Mar. 1. Herculiani ep. et mart. (Perugia).	Aug. 1. Peregrini conf. (Modena).
„ 7. Thome de Aquino.	„ 5. Dominici conf.
„ 17. Patricii ep. et conf.	„ 6. Transfiguratio domini (red).
„ 18. Anselmi ep. et conf. (Lucca, patron of Mantua).	„ 12. Clare uirg. (red).
„ 19. Joseph nutritoris domini (red).	„ 19. Ludouici ep. et conf. (red).
Apr. 5. Vincentii [Ferrier] ord. predic.	„ 25. Ludouici [regis et] conf.
May 20. Bernardini (red).	Sept. 1. Martyrum duodecim fratrum.
June 10. Pantaleonis mart.	„ 17. Festum sacrorum stigmatum b. Francisci (red).
„ 14. Antonii patauini (red).	Oct. 4. Francisci conf. (red); with oct. (red).
July 22. Marie Magd. solenne generaliter (red).	„ 10. Cerboni ep. et conf.
„ 26. Anne nec uirg. nec mart. (red).	„ 27. Iuonis conf.
	Nov. 19. Helisabeth (red).
	„ 21. Presentatio uirg. Marie (red).

Ivo appears in three Italian Breviaries in the McClean collection at Cambridge, nos. 60-62 (M. R. James, *Cat.*, p. 118), and also in a Florentine Book of Hours in the Brit. Mus., Add. 33997.

The Litany invokes Dominic, Francis, Anthony, Bernard, Leonard, and Bernardino among Monks and Hermits; and Clare, Elizabeth, Anne, and Ursula among Virgins and Widows.

On f. 13 is a shield of arms, in chief *or* an eagle displayed *sable* (Mirandola) between two escutcheons barry of eight (it should be six) *arg.* and *az.*, over all a lion rampant *gules* (Concordia), and in base chequy *arg.* and *az.* (Pico); the two coats separated by a fess *gules*. These are the arms of Galeotto Pico della Mirandola (1442-1499), Prince of Mirandola and Count of Concordia (both in the triangle between Mantua, Modena, and Ferrara), elder brother of the famous



scholar and philosopher Giovanni Pico della Mirandola. Another shield on the right bears the arms of his wife, Bianca Maria d'Este, daughter of Nicolò III, Marquis of Ferrara, viz. quarterly, 1 and 4 France within a bordure indented *gules* and *or*, 2 and 3 *az.* an eagle displayed *arg.* Galeotto's arms without the Concordia escutcheons (and in one case with *or* instead of *arg.* in the chequy) are thrice repeated on very small shields on the same page and again, complete, on a larger scale at the foot of f. 28 *b*. He died April 7, 1499, and was buried at Mirandola in the church of St. Francis. As he was excommunicated and Mirandola lay under an interdict, a papal dispensation for his interment there had first to be obtained. Judging from the style of the miniatures and decoration, this remarkably fine and well-preserved MS. could only have belonged to him quite late in his life. It may, however, have been executed, not for him, but after his death for his widow, who entered the neighbouring nunnery of St. Louis of the Order of St. Clare, where she survived till Jan. 11, 1506 (Litta, *Famiglie Celebri Italiane*).

Vellum; ff. 114.  $6\frac{1}{2}$  in.  $\times$   $4\frac{1}{2}$  in. 19 lines in a page. End of XV cent., or before 1506. Italian (Ferrara?). Collation, 1<sup>12</sup>, 2<sup>10</sup>–7<sup>10</sup>, 8<sup>6</sup>, 9<sup>6</sup>, 10<sup>10</sup>–12<sup>10</sup>. The text is in a very fine and regular hand resembling printed Roman type, with rubrical directions in gold, and versicles, responds, and antiphons in blue. In the first quire of the Hours of the Virgin (ff. 13–22) the gold is burnished, but subsequently flat gold is used to the end of the Hours (f. 62), after which the rubrical directions are not filled in at all. Initials of verses in the first quire are alternately blue and burnished gold capitals on the plain surface of vellum; from f. 23 onwards they are in flat gold on small squares of blue, green, or pink, often outlined with gold. Initials of psalms, prayers, &c., are differently treated before and after f. 63. In the Hours of the Virgin they are of rustic designs in pink or green shot with gold on square landscape backgrounds, three lines deep, usually with rocks and water, and in some cases only sky. Besides the historiated examples described below there are two other exceptions on ff. 15, 52 *b*, which are five and six lines deep and of flat gold on a rich blue ground decorated with gold scroll-work, &c. From f. 63 the initials are evidently by a different hand. They are in gold on blue, green, or pink grounds composed of a square, in which the initial is set, and a vertical band, about seven lines deep, attached to it in the margin, both decorated with conventional foliage and occasionally with pearls and other jewels.

The pictorial decoration of the volume is of the highest class. In the Kalendar each month has the sign of the zodiac delicately drawn in gold on a small plain blue medallion in the upper margin, and the occupation of the month, usually in gold and monochrome, in the lower margin in a larger medallion with a border on which cabalistic letters or Latin sentences are inscribed, and with exterior symmetrical ornamentation in gold at each side on a blue, green, or pink ground. The first seven months are further decorated in the outer margin with exquisite little figures riding in gilded cars and personifying the sun, moon, and five planets. They are painted on a blue ground about an inch square, studded with gold stars, the name of the planet being inscribed on a scroll outside. The Hours of the Virgin have a full-page miniature of exceptional beauty and finish at Matins (no. 13 below), together with a smaller miniature at each of the other seven Hours and three historiated initials. The Penitential Psalms, Hours of the Cross, and Office of the Dead also have a full-page miniature, and in the Office of the Dead there are three more historiated initials. The subjects in detail are:—

1. f. 1. Kalendar. Jan. Aquarius: a woman with a vessel in each hand pouring water from one into the other. A stout nude boy seated on a three-legged stool drinking from a jug.

On *l*. a fire-hearth with projecting chimney, and a bird roasting. In the wall above the boy an open cupboard.

Saturn. A slim figure, carrying a scythe.



His car is drawn to *l.* by two dragons, and on its wheels are the zodiac signs Capricornus and Aquarius.

2. f. 2. Feb. Pisces; with the stars forming the constellation. A man lopping vines or cutting faggots.

Jupiter. He carries a sceptre. His car is drawn by two swans, and on its wheels are Sagittarius and Pisces.

3. f. 3. March. Aries. A tall youth with long fair hair in a woodland scene, blowing a large horn.

Mars. He wears a helmet and armour and carries a sword. His car is drawn by two white horses, and on its wheels are Aries and Scorpio.

On the border, 'Preclara studiose meditare'.

4. f. 4. April. Taurus, half-length, to *l.* reclining, clouds on *r.*; with the stars forming the constellation. A youth holding a bunch of white flowers; other flowers growing at his feet.

Venus. She wears a long gown of cloth of gold, which is tucked up above her knees, showing her bare legs, and carries an arrow point downwards. Her car is drawn by two swans, and on its wheels are Taurus and Libra. Cupid standing on one foot on a projection in front of the car shoots an arrow at her.

5. f. 5. May. Gemini: a youth and a girl, both nude. A youth, with hawk on wrist, riding to *r.* on a large horse.

Mercurius. He wears armour and a winged helmet and carries a caduceus. His car is drawn by two doves, and on its wheels are Virgo and Gemini.

6. f. 6. June. Cancer: four legs on one side and three on the other, with a star at the end of each and other stars forming the constellation. A man, lightly clad, with wide-brimmed hat, reaping corn with a sickle.

Luna. She has a white crescent on her head and carries an arrow point downwards. Her car is drawn by two girls. It has two wheels only, with Cancer on the one which is visible.

7. f. 7. July. Leo: a lion passant guardant. A man, lightly clad, threshing; in background thatched farm-buildings.

'Iove', an error for Sol or Apollo, and not written on a scroll. He wears a crown and carries a sceptre. His two-wheeled car is drawn by four white horses abreast, and on its wheel is Leo, rampant.

8. f. 8. Aug. Virgo: clothed and winged, with branch in one hand and caduceus in the other. A youth, with mallet and chisel, making casks for wine.

9. f. 9. Sept. Libra: a girl with measuring rod and scales. A man cutting bunches of grapes; a basketful beside him, and a heap on the ground on *r.*

10. f. 10. Oct. Scorpio; with a star at the end of its tail. A man sowing seed in furrows; in background two oxen drawing a plough.

11. f. 11. Nov. Sagittarius: a centaur shooting an arrow to *r.*; with the stars forming the constellation. A man feeding pigs from a basket; thatched buildings in background.

12. f. 12. Dec. Capricornus; with two stars at the end of its knotted tail. A man kneeling on a pig and cutting its throat. Another pig with throat cut hanging up.

On the border, 'Tandem moderata durant'.

13. f. 13 (pl. LXXXII, a). Matins of the Virgin. The Annunciation. On *r.* the Virgin kneels facing front with hands joined in prayer and head slightly turned towards a book on a revolving reading-desk attached to an ornamental gilded standard in centre. On *l.* Gabriel runs forward with a tall lily in his left hand and the right raised in benediction. He has long fair hair with a chaplet of roses, and wears a bluish-green robe girded and puffed at the waist and partially open down the sides, showing another garment beneath. Of the three sleeves one, blue with a pink epaulet, ends just below the shoulder; another, red and gold, extends to the elbow, where it is tied; and the third, of white lawn, covers loosely the forearm. The hose, which leave the toes bare, are red. On the left of a small crimson canopy suspended over the Virgin's head the Child appears in the air kneeling on one knee, within a gold glory; and at the top of the page in a radiant blue sky is the Father, with triangular nimbus surrounded by cherubs, his right hand raised in benediction, in the left an open book.

On either side, supported on tall porphyry columns with gilded capitals from which hang garlands of foliage, are the upper stories of a splendid palace with balconies, colonnades, and statues in niches, a shield of the arms of Pico della Mirandola being suspended at the corner of each. In *c.* beyond is a hexagonal entablature, with statues at the corners and the arms of Pico della Mirandola in front, resting on marble columns and supporting a gilded dome, under which a phoenix, the symbol of immortality, is rising from the midst of flames. As Mr. Cockerell has suggested, there is perhaps an allusion here, as well as in the cabalistic lettering in the Kalendar and elsewhere, to Giovanni Pico della Mirandola (d. 1494), who was styled the Phoenix of his age and was devoted to the study of the Cabbala. Possibly also the absence from the three small shields of the escutcheons of Concordia, to which he had no pretension, marks the arms as his, and not, as in the case of the larger shields, those of his elder brother Galeotto.

The Annunciation with its splendid setting



occupies the upper two thirds of the page. Below it is the Fall with beautifully drawn nude figures of Adam and Eve. The Tree, laden with fruit, rises from the centre of a floor of marble and porphyry chequers, its top projecting through an opening in the floor of the scene of the Annunciation above. Behind it is a gold curtain fringed along the bottom. The serpent, which is pale green without scales and has the head and bust of a woman with hair in a single long plait, is coiled round the trunk. Adam is on *l.*, Eve on *r.*, each holding an apple. This representation of the Fall, says Mr. S. C. Cockerell, 'recalls that by Mantegna at the foot of the famous Virgin and Child, no. 1374 at the Louvre. Compare also nos. 1167 by Francesco Bianchi and 1114 by Mariotto Albertinetti in the same collection, and an Annunciation by Lorenzo di Credi at the Uffizi.'

On the extreme *r.* and *l.* are two elaborate gilded standards the full height of the page carrying flaming cressets, and two scrolls are suspended from them by blue ribbons across the page, one under the Father and the other in front of the Tree, bearing in blue and gold capitals the title and opening words of the Hours. From the lower scroll, in front of niches on either side of Adam and Eve, hang by red ribbons the two shields of arms of Galeotto Pico della Mirandola and Bianca Maria d'Este as already described.

14. f. 16. Ps. xviii, *Celi enarrant*. In init. C ( $1\frac{1}{4}$  in. sq.), a finely painted h.-l. figure of David, facing front, with curling brown hair and forked beard, playing a psaltery. He wears a curiously shaped crown over a crimson peaked cap and holds a sceptre in his left hand. Background of blue sky flecked with cloud.

15. f. 17. Ps. xxiii, *Domini est terra*. In init. D ( $1\frac{1}{4}$  in. sq.), David, grey-headed, crowned, sits cross-legged to *r.* playing a viol. Landscape background.

16. f. 21. Lauds. Miniature ( $1\frac{3}{8}$  in. sq.). The Presentation. On *r.* the Virgin, in a cloth of gold gown and violet hooded mantle, holds the nude Child on a cushion upon a small square altar with columnar base standing in front of a niche. On *l.* Simeon, with bald head and long white beard, vested in an alb and a chasuble of crimson and gold brocade, is speaking, with one forefinger laid on the other. Behind the Virgin is a maid.

This and the subjects for the remaining Hours (except Prime) are not the usual ones, viz. the Visitation, Nativity, Angel and Shepherds, Adoration of the Magi, Presentation, Flight into Egypt, and Coronation of the Virgin.

In the upper margin are the sepulchre and the instruments of the Passion, the spear and

the column being supported by two angels. At the sides are two standards with flaming cressets as in no. 1. In the lower margin, chained to the standard on *l.*, is an ape eating a pear.

17. f. 28 *b*. Prime. Miniature ( $1\frac{1}{4}$  in. sq.). The Nativity. On *l.* the Virgin, kneeling, lays the Child in a crib with a wattled fence, over which the heads of the ox and ass are seen. On *r.* Joseph kneels with joined hands, his stick and water-keg lying before him. In background a thatched roof supported on four posts; on *l.* a rock with pierced archway; on *r.* sheep on a hillside and the star in the sky.

In the upper margin a scroll, 'Gaude virgo mater Dei'. In the lower margin the arms of Pico della Mirandola. At the two sides standards in green with flaming cressets.

18. f. 32. Tierce. Miniature ( $1\frac{1}{2}$  in.  $\times$   $1\frac{1}{4}$  in.). Adoration of the Magi. On *l.* the Virgin sits holding the nude Child on her knees, with Joseph standing behind her. On *r.* a grey-headed Magus, kneeling, with his crown on the ground, offers a gold cup; the other two, crowned, stand behind. Their retinue are seen in the background, and the star is in the sky.

In upper margin a scroll, 'Gaude quia Magi dona | tuo nato ferunt bona | quem tenes in gremio'. In lower margin two nude putti, one riding on a doe, the other leading it. At the sides standards, blue and red, with flaming cressets, breastplate, axe, and mace.

19. f. 35 (pl. LXXXII, *b*). Sext. Miniature ( $1\frac{3}{8}$  in. sq.). The Resurrection. Christ, in a glory of gold rays, stands up in the tomb with one foot on the edge, showing the Wounds, his right hand raised in benediction, in the left a tall cross. Four soldiers start up amazed, two of them shading their eyes; another still sleeps.

In upper margin the crown of thorns, nails, spear, and sponge on a reed, with a scroll twined round them, 'Temperantia spes et prudentia'. In the lower margin, within a circular frame of branches on which are a crane and a parrot, a nude man (David), with hands uplifted in prayer, standing up to his hips in water, which reflects a sunset glow. At the sides standards with a lighted candle in each and snuffers hanging down from them.

20. f. 37 *b* (pl. LXXXII, *c*). None. Miniature, partly in the margin. The Ascension. Christ, showing the Wounds, ascends surrounded by gold rays and blue cherubs, his right hand raised in benediction, in the left a tall slender cross. Below, the eleven Apostles gaze upwards, three kneeling.

At the side, standards with flaming cressets.

21. f. 40 *b*. Vespers. Miniature ( $1\frac{1}{2}$  in.  $\times$   $1\frac{3}{8}$  in.). Pentecost. Nine Apostles, six stand-



ing, the others kneeling, in the open air. Tongues of fire descend upon them.

In upper margin the Holy Dove, with gold rays. In lower margin a doe chained to a tree. At the sides standards with flaming cressets.

22. f. 46. Compline. Miniature ( $1\frac{1}{2}$  in. sq.). Death of the Virgin. She lies on a bed, head to *l.*, with hands crossed. The Apostles stand or kneel round her, St. Peter, in *c.*, and two others reading from books.

In lower margin a deer lying down, with hills, water, and boats in distance. At the sides standards with flaming cressets; on a scroll on that on *r.* 'Adeo'.

23. f. 50. Ps. xlv, *Eructavit*. In init. E ( $1\frac{3}{8}$  in.), David, with pointed beard and flowing hair, seated on the ground to *l.*, playing a mandolin. He wears a blue robe with short sleeves, showing the full drooping sleeves, violet shot with gold, of an under-garment. The points of a crown are seen over his pink turban.

In upper margin a gold eagle. In lower margin a swan swimming. At the sides candelabra.

24. f. 63. Penitential Psalms. Full-page miniature. David, bald-headed with long white beard, sits on the face of a rock to *r.* playing a viol, his crown lying on a ledge by his side. He wears a light blue tunic shot with green having full pendent sleeves; over this is a rich robe of crimson and gold brocade with short sleeves and a dark blue collar. Landscape.

The scene is framed within an arch of flat gold with decorated pink and blue panels and at the top a shield of the imperial arms, or a double-headed eagle displayed *sable*. These arms were borne for an augmentation on a chief above the quartered arms of Pico della Mirandola (see Litta, *Fam. Cel. Ital.*). In the spandrils of the arch are two finely drawn turbaned figures in gold with scrolls 'Benedictus es tu, benedictus sermo oris tui' and 'Benedicti qui credunt per te in Christum filium Dei v[er]i'. Two tablets across the page, one above and the other below the figure of David, contain the title and opening words in blue and gold capitals. Below the lower tablet and between the bases of the columns of the arch a scantily clad child with nimbus, seated on a low chair, is playing an organ placed on the end of a rough wooden bench, on which another child (without nimbus) sits blowing the bellows. Both figures are admirably drawn.

This miniature and the two that follow, though little inferior to the Annunciation, are apparently not by the same artist.

25. f. 79. Hours of the Cross. Full-page miniature. The Crucifixion. On *l.* the Virgin with one hand raised and the other pointing downwards. On *r.* St. John with hands clasped.

Mary Magdalen, standing on a lower level behind the Cross, embraces it and looks up at Christ, from whose Wounds blood is pouring. At the foot of the Cross is a skull. Background of rocks, with landscape and Jerusalem in distance.

The miniature, above and below which are two scrolls bearing the title, &c., of the Hours, is framed within a border having a blue ground and pink edging. At the foot of it, within a medallion, two men are raising the Cross, while the Empress Helena, whose hair hangs in a long plait, stands by on *r.*, with an attendant lady behind her. On each side of the medallion are two charming little amorini, three of the four holding the chalice, column, and sponge; two more, with shields bearing the nails and the open tomb with the linen cloth hanging over the side, are on the candelabra which decorate the border on *r.* and *l.*; and the heads of three others appear over the lower edge of the border at the top of the page. In the border on *r.* there are also a peacock and a parrot.

26. f. 85 (pl. LXXXII, d). Office of the Dead. Full-page miniature. A chapel of marble with porphyry columns, having an altar at the far end in a niche, above which is the inscription 'Omnia mors equat'. In the aisle on *r.* are altars to the Virgin and St. Sebastian, in the aisle on *l.* an altar to St. Katharine, in each case with a niched figure above. In the foreground on semicircular steps leading up to the chapel stands a skeleton with right hand on the hip and in the other a scythe resting on the shoulder. From the same shoulder a black scarf is carried across to the right hip, where it is knotted, with long fluttering ends. On each side of the steps is a vessel for holy water; and the title and initial words of the Office are inscribed on two scrolls above and below the picture.

The border, of flat gold ground with light blue edging, is decorated with skulls, human bones, and serpents, together with a papal tiara, king's crown, sultan's turban, cardinal's hat, and bishop's mitre, typifying the subjection of all to death. Four of the skulls rest on clasped books. In a medallion at the foot of the page a wingless angel runs across a rocky landscape to *r.*, blowing a long trumpet, and a crowd of dead are rising beneath.

27. f. 91 b. Ps. v, *Verba mea*. In init. V ( $1\frac{1}{4}$  in.), David h.-l. as a youth, crowned, playing a viol. Background of rock and sky.

28. f. 96. Ps. xxii, *Dominus regit*. In init. D, David nude, standing in water up to the hips. This and the next are finely drawn in gold on a blue ground with marginal decoration.

29. f. 101. Ps. xxxix, *Exspectans*. In init. E, David kneeling in prayer to *l.*



Modern binding of red morocco by Miss Katharine Adams. Gilt edges.

Purchased privately, Mar. 1905. Belonged to John Ruskin (book-label); and later to Mr. Michael Tomkinson, of Franche Hall, Kidderminster (monogram book-plate). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 262, pl. 158 from f. 13).

## 96

GRADUAL, or choral portion with music of the Mass, of the Benedictine monastery of St. Justina at Padua. Imperfect, containing:—(1) Proprium Sanctorum, Apr. 23–June 9;—(2) Shortened Litany for Easter Eve, including the special Paduan saints Daniel, Prosdocimus (first bishop) and Maximus, Benedict (in red), and Justina (in red). f. 56;—(3) 'Missa pro uitanda mortalitate', i. e. in time of pestilence. f. 72 *b*;—(4) 'Missa uotiu sanctissimi patris nostri Benedicti'. f. 77;—(5) 'Missa uotiu sanctorum quiescentium in ecclesia nostra S. Iustine', f. 84 *b*;—(6) 'Missa pro peccatis'. f. 92 *b*;—(7) Proprium for SS. John and Paul martyrs (June 26). f. 101.

The feasts included in art. 1 are:—

Apr. 23. St. George. f. 1.	(ff. 26–30) out of place, containing parts of votive Masses of the Virgin and of a Mass of Martyrs.
„ 25. St. Mark. f. 7.	
„ 28. St. Vitalis. f. 8 <i>b</i> .	
May 1. SS. Philip and James. f. 10 <i>b</i> .	May 19. St. Potentiana. f. 31 <i>b</i> .
„ 2. St. Sigismund k. m. f. 14.	„ 25. St. Urban. f. 38.
„ 3. Invention of the Holy Cross. f. 14 <i>b</i> .	June 2. SS. Marcellinus, Petrus, and Erasmus. f. 45 <i>b</i> .
„ 6. St. John ante portam Latinam. f. 20 <i>b</i> .	„ 9. SS. Primus and Felicianus. f. 52 <i>b</i> .
„ 8. Invention of St. Michael. f. 20 <i>b</i> .	Ends imperf. at foot of f. 54 <i>b</i> ;
„ 10. SS. Gordian and Epimachus. f. 21.	followed by a single leaf (f. 55,
Ends imperf. at foot of f. 25 <i>b</i> ;	<i>verso</i> blank) containing the end
after which follow some leaves	of a Mass for the Dead.

Vellum; ff. 104. 22½ in. × 16 in. Beginning of XVI cent. Italian (Padua). Collation, 1<sup>s</sup>–3<sup>s</sup>, rest uncertain. The leaves are numbered in red, either in the middle of the outer margin on the *verso* (ff. i–xxv, xxvii, xxx–liv, c–civ) or near the bottom of the outer margin on the *recto* (ff. xxvi, xxviii, xxix, lv–xcix). Several of the latter numbers are written over erasures or otherwise altered, and the volume has evidently been made up from more than one MS. Five lines of text and five four-line staves in a page. The text is in the bold, heavy hand characteristic of large choral books, with square and lozenge musical notes on red staves. It is decorated with 138 fine foliated initials in green, blue, red, and carmine on blue or red grounds relieved by delicate white tracery, with exterior grounds of burnished gold. In the first initial is a rather poorly executed miniature of St. George and the dragon. Those on ff. 1, 10 *b*, 14 *b*, 21, 31 *b*, 38 *b*, 45 *b*, 52 *b*, and 56 are accompanied by more or less elaborate partial borders of brightly coloured flowers and foliage, among which burnished gold and studs with black edges and projecting filaments are introduced. The initials from f. 56 to f. 76 are of a different character, being alternately plain blue or red, with penwork ornamentation (so far as f. 72) in the counterchanged colour.

Modern binding of red morocco, with blind tooling.

Purchased privately. At the foot of f. 1 is the inscription (17th cent.) 'Cantus Monastici. Codex D. Saeculi 16. ZZ. I. n. 108'.



BOOK OF HOURS, of Roman use. Imperfect, leaves being lost after ff. 33, 36, 42 (two), 46 (two), 50 (two), 51, 56, 119, 127, 133. Contents: (1) Kalendar. f. 1;—(2) 'Officium de beatissima virgine Maria dei genitrice secundum vsum Romane curie'. After Lauds (f. 31) the several Hours of this and the next two articles follow each other. f. 17;—(3) 'Officium de Cruce'. f. 38;—(4) 'Officium de Sancto Spiritu'. f. 39;—(5) 'Salve regina', with collect. f. 61 *b*;—(6) Office for Advent. f. 63;—(7) Penitential Psalms and Litany. f. 69;—(8) Office of the Dead. f. 85;—(9) 'Suffragia sanctorum et sanctarum': prayers to the Persons of the Trinity, the Virgin ('O intemerata'), and St. John. f. 116 *b*;—(10) Sequences of the Gospels. f. 122;—(11) 'Deuota contemplatio b. Marie virg. iuxta crucem filii lachrimantis': the hymn 'Stabat mater', with collect, &c. f. 130;—(12) The prayer 'Obsecro te'. f. 131 *b*;—(13) Memoriae of saints, viz. Michael, John Bapt., John Evang., James, All Apostles, Christopher, Sebastian, Denis, Anthony of Padua, Nicholas, Martin, Roch, Anne, Mary Magdalen, Katharine, Barbara, and Apollonia. f. 134.

The Kalendar is very full and is of no particular significance, except that Francis and Bernardino are in gold, as are also Louis [IX of France] and Denis. The Litany (f. 77) includes the Franciscan Berard and his companions (canon. 1481) among Martyrs; Bonaventura and Louis of Toulouse among Bishops and Confessors; Francis and Bernardino among Monks and Hermits; and Clare and Elizabeth among Virgins and Widows. The MS. therefore appears to be of Franciscan origin; and the Memoria of St. Roch perhaps points to Venice, where his body was preserved and where the church of S. Rocco is close to the Franciscan church or Frari.

Vellum; ff. 149 (f. 91 duplicated, last four blank).  $2\frac{3}{4}$  in.  $\times$   $1\frac{3}{4}$  in. 21 lines in a page. Early XVI cent. Italian (Venice?). Collation, 1<sup>4</sup>, 2<sup>12</sup>, 3<sup>8</sup>, 4<sup>8</sup>, 5<sup>8</sup> (wants 2, 7), 6<sup>10</sup> (wants 5, 6), 7<sup>8</sup> (wants 1, 2, 7, 8), 8<sup>8</sup>–17<sup>8</sup>, 18<sup>8</sup> (wants 1, 8), 19<sup>8</sup>, single leaf. A very small, neat hand, resembling Aldine printed type. Initials in gold on panels of black and white divided diagonally; and tasteful black, white, and gold line-endings.

Each month of the Kalendar occupies two pages and is decorated with a figure representing the zodiac sign delicately painted on a gold ground (crimson, f. 4) surrounded by blue clouds. Aquarius (Jan.) is represented by a nude youth kneeling on one knee, emptying two pitchers, one held on a level with his head, the other resting on his left knee; Gemini (May) by two putti embracing; Virgo (Aug.) by a girl seated with a lily in each hand; and Sagittarius (Nov.) by a centaur with bow and quiver.

There are six delicate little miniatures, and others no doubt have been lost with the missing leaves. They are chiefly in crimson, blue, green, and orange, with landscape and architectural backgrounds, except no. 3, where the ground is flat gold; and they are framed with bands of violet, green, or brown covered with light gold arabesques. The subjects are:—

1. f. 40 *b*. Prime. The Visitation. The Virgin, on *l*., and Elizabeth embrace. Joseph or Zacharias on *r*. A large arch and doorway in background.



2. f. 45 *b*. Tierce. The Nativity. The Virgin, on *l*., kneeling, with Joseph, cap in hand, behind her, adores the Child, who lies on the ground. On *r*. a shepherd kneeling. A ruined wall and arch in background.

3. f. 48 *b*. None. The Presentation. The Virgin, on *l*., holds out the Child to Simeon, mitred, across a draped altar. Behind her Joseph with doves, and two men on *r*.

4. f. 68 *b*. Penitential Psalms. David, grey-bearded, kneels to *r*., with a viol beside him. Above, the Deity, with orb, in clouds. Land-

scape, with city in distance.

5. f. 84 *b*. Office of the Dead. Pietà. The Virgin embraces the dead Christ, who lies across her knees, head to *r*. St. John supports an arm and Mary Magdalene a foot. Two women behind, one with raised arms wailing, the other carrying an infant.

6. f. 121 *b*. Gospel Sequences. St. John seated in front of a rock in Patmos, with a book on his knee and his eagle before him. He gazes up at an angel descending.

Original stamped black morocco binding, with scallop-design silver clasp-mountings (one lost).

Purchased from J. Rosenthal, of Munich, 1911. At the end (f. 145) in a 16th cent. hand 'Ego presbiter Franciscus Glussianus (Giussiani) rector Montorfani (? Montorfano between Bergamo and Brescia) correxi et pro fide subscripsi'.



## SECTION IV. FLEMISH

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PL. LXXXIII

MISSAL of the Benedictine Abbey of St. Peter of Blandin at Ghent. Contents: (1) Kalendar. f. 1;—(2) Proprium Sanctorum, Mar. 25–Nov. 25. f. 8;—(3) Proprium de tempore, Easter to Sunday before Advent. f. 98;—(4) Prefaces, with music on a four-line stave. f. 166;—(5) Canon of the Mass. f. 173;—(6) Votive Masses. f. 177;—(7) 'Exorcismus salis et aque', &c. f. 182 *b*;—(8) Proprium Sanctorum, Nov. 29–Apr. 23. f. 185;—(9) Commune Sanctorum. f. 217;—(10) 'Commemoratio de S. Trinitate'. f. 229 *b*;—(11) 'In Commemoratione S. Marie'. f. 231;—(12) Nicene Creed. f. 235;—(13) Masses 'pro iter agentibus' and 'pro peccatis'. f. 235 *b*;—(14) Office of the Dead. f. 236 *b*;—(15) Feriae in Lent. f. 244;—(16) Prayer before Mass, 'Summe sacerdos et uere pontifex', &c. f. 255 *b*.

The Kalendar (cf. the Blandin Kalendar in Brit. Mus. Add. 29253) includes:—

Jan.	1.	Odelonisabb. (Odilo, abb. of Cluny).	June	6.	Guduuali ep. (d. at Ghent; red); with oct.
Feb.	5.	Depositio S. Bertulfi conf. (relics at Harlebeke, near Ghent; red, dupl.).	"	13.	Landoaldi conf.
"	9.	Ansberti ep. et conf. (abb. of Fonte- nelle, bp. of Rouen; red, dupl.); with octave.	"	25.	Adalberti conf.
Mar.	3.	Winwaloei abb. (Landévennec; red).	July	8.	Landrade virg. Kyliani m. soc. eius.
"	19.	Landoaldi conf. (Ghent).	"	10.	Amalberge virg. (red, dupl.); with oct.
"	20.	Wlfranni archiep. (Sens).	"	11.	Transl. S. Benedicti (red); with oct.
"	26.	Elmelandi (Hermeland) conf.	"	20.	Wlmari conf.
"	31.	Transl. SS. Wandregisili Ansberti et Wlfranni (from Boulogne to Ghent, 944).	"	22.	Depositio S. Wandregisili (red); with oct. (red).
Apr.	19.	Eleuatio S. Florberti (abb. of Blan- din; red). Transl. duarum uir- ginum.	Aug.	1.	Transl. S. Winwaloei (red).
"	30.	Depos. S. Eremberti ep. (monk of Fontenelle, bp. of Toulouse; red).	"	11.	Gaugerici ep. (Cambrai).
May	1.	Transl. S. Amalberge (Ghent; red).	"	16.	Arnulfi ep.
"	9.	Eleuatio S. Macharii.	"	20.	Phileberti abb. (Jumièges and Noirmoutier).
"	10.	Bauonis conf. (Ghent).	"	24.	Audoeni ep.
"	19.	Dunstani archiep.	Sept.	3.	Aduentus SS. Wandregisili Ans- berti Wlfranni (red); with oct.
"	20.	Transl. SS. Guduuali et Bertulfi (red); with octave.	"	5.	Bertini abb.
			"	9.	Audomari ep.
			"	11.	Vinciane virg.
			"	25.	Firmini ep. (Amiens).
			Oct.	1.	Bauonis Remigii Vedasti Germani Wasnulfi conf.
			"	8.	Gisleni conf.



Oct. 10. Gereonis sociorumque eius (Collogne; red).  
 „ 14. Donatiani ep.  
 „ 15. Eleuatio S. Wlfranni archiep.  
 „ 21. Condedi conf. (monk of Fontenelle).  
 „ 26. Transl. S. Amandi.  
 „ 27. Aduentus S. Amalberge (red).  
 Nov. 2. Florberti abb.; with oct.  
 „ 3. Huberti conf. (bp. of Liège). An insertion.

Nov. 6. Winnoci conf.  
 „ 7. Willebrordi ep.  
 „ 12. Liuni ep. et mart.  
 „ 18. Odonis abb.  
 „ 21. Columbani abb.  
 Dec. 1. Eligii ep. (red).  
 „ 3. Aduentus Gund[uuali] et B[ertulfi] cum reliquiis (?) S. Aud[omari] et B[er]ti[ni] (red, cf. f. 187 b).  
 „ 29. Thome mart.

The provenance is certain, not only from many of the above entries, but from the 'Dedicatio Blandiniensis ecclesie' ('huius sancti templi tui') in the Proprium on Sept. 30 (f. 73 b), and from the collect 'De nostris sanctis' on f. 177 b, viz. 'Propitiare quesumus domine nobis famulis tuis per sanctorum confessorum Wandregisili. Antsberti. Wlframni. Guduuali. Bertulfi. Florberti. Winwaloei. et beatissime Amalberge uirginis. atque ceterorum quorum reliquie in presenti requiescunt ecclesia merita gloriosa', &c.

Additions to the text, with corrections, substitutions, &c., are written in various hands to the 16th cent. on ff. 95-97 b, 176, 176 b and frequently in the margins.

Vellum; ff. 257 (+ f. 167\*).  $8\frac{3}{8}$  in.  $\times$   $5\frac{1}{8}$  in. 26-29 lines in a page. Early XIV cent. Flemish (Ghent). Collation, 1<sup>4</sup>, 2<sup>2</sup>, single leaf (min.), 3<sup>10</sup>-15<sup>10</sup>, 16<sup>8</sup>, 17<sup>10</sup>, 18<sup>10</sup>, 19<sup>8</sup>, 20<sup>4</sup>, 21<sup>8</sup>, 22<sup>12</sup>, 23<sup>10</sup>-26<sup>10</sup>, 27<sup>7</sup>, 28<sup>8</sup>, 29<sup>8</sup> (wants 7, 8, blank). Sec. fol. of text 'ancilla domini'. A good, clear hand, with ordinary initials, two lines deep, alternately in red and blue with blue and red flourishing, and more important initials, four to seven lines deep, in both colours (f. 98, &c.) with more elaborate flourishing. The pictorial decoration, though not extensive, is excellent in style. It comprises:—

1. f. 7 b (pl. LXXXIII, a). Full-page miniature in two compartments, now at the beginning of the Missal, but perhaps originally facing the Canon, as is more usual. Above, the Crucifixion; the Virgin on L., supported by St. John; the centurion on r., pointing to Christ, with three other men in armour and a Jew. Below, under an arcade, the empty sepulchre, on which the angel is seated on r., holding the linen cloth; behind are the three Maries with unguents, and in front three soldiers sleeping. Both subjects are within a Gothic arch, with dark-blue background, plain within and diapered without. At the corners four quatrefoils with symbols of the Evangelists; at the sides two others with prophets. Very little gold is used except for nimbi.

2. f. 166 (pl. LXXXIII, b). Prefaces. In a large initial P, blue and orange with cusped extremities, a priest stands before an altar on r. (on which is a gold chalice), elevating the Host. Behind him two others, one holding up a flabellum, the other a gold paten.

Binding of brown calf by 'Bellamy, bookbinder, Oxford' (19th cent.): panel and foliated border in blind tooling. Older back pasted down, lettered (wrongly) 'Officium Virginis'. Red edges.

Purchased from B. Quaritch, 1909. Book-plate of arms (paly of six arg. and az., on a bend gules three cinquefoils or) of W[illiam] Stradling, author of *A Description of the Priory of Chilton-super-Poldon*, Bridgwater, 1839.

3. Ib. In init. V, grey and orange, attached to the bottom of the P above. On r., on a pink ground, a female (the Synagogue) holding a ram's head and the Tables of the Law. Her eyes are closed, and a crown is falling from her head. On L., on a blue ground, a crowned female (the Church), with a gold chalice and a pennoned cross.

The Prefaces are also decorated (ff. 167-172 b) with nineteen beautiful little initials, chiefly in dark blue, pink, orange, and green, with cusped extensions. Several contain delicate sprig-work in reddish gold, and one (f. 167) has a minute replica of the subject in no. 2 above, except that the priest before the altar has his hands raised in prayer. On the three initials on the same page are tiny figures of a naked man, an ape, and a monster.

4. f. 173. Canon of the Mass. In init. T, blue on a pink diapered ground, Moses, horned, walks to r., carrying the Tables of the Law, followed by a group of Israelites.



## HISTORIES of Thebes and of the Destruction of Troy, in French, viz. —

1. Histoire de Thèbes, in 72 short sections marked by initials. f. 1. Title, 'Chy comenche listore de thebes premierement de cheluý qui le fonda et comment elle fu puis destruite'. Text beg. 'On troeue que anchienement fu vne chite jadis fondee'. Ends, 'et iiii<sup>e</sup> ans deuant que Romme fu fondee'. Colophon, 'Chy fine le tres exelente et noble ýstore de thebes Escriptes par la main de Iaquotin de Lespluc'.

2. Histoire de la destruction de Troye, in 234 sections. f. 57. Title, 'Chý conmenchent les ýstores de troies des batailles et conment elle fu destruite par les grigois. Et parle prumiers de Iazon conment il conquist le toison dor,' etc. Text beg. 'Au temps que leomedon estoit Rois de troies'. The main work ends (f. 212 *b*) with the fall of Troy 'tant quil fussent grans pour porter armes'. Colophon, 'Chy finent les ýstores de troyes des batailles et de tous cheulx quy y morurent et des troiens et parle chy ensieuant des princes grigois quy demourerent et des meruilleuses aduentures quy leur aduint en leur retour'. This account of the adventures of the Greeks on their return home beg. (f. 213) 'Entre ces choses agamenon et menelaus demanderent congie de retourner'. It ends (f. 243 *b*) with the death of Ulysses, 'Quant vlixes morut il auoit .iiii.<sup>xx</sup> et .xiii. ans', with additional matter beginning 'En ceste partie daires de troyes (i. e. Dares Phrygius) fina son liure et ne parla plus. Et tout ce quy sensieut parfist ditis le grigois (i. e. Dictys Cretensis) en son liure', and containing statistics of the numbers slain on each side, &c. This is followed (f. 244) by a paragraph beg. 'Après recite daires en la fin de son liure par quy les plus nobles dunne partie et daultre furent ochis'. It ends 'diomedes ochist le Roy anthipus le Roy estorius le Roy protenor et le Roy obtomeus', and is followed (f. 244 *b*) by two epitaphs on Hector, one a single line 'Tronum (*sic*, Troium) protector danaum metus ic iacet hector', the other in ten elegiacs beg. 'Deffensor patrie iuuenum fortissimus auctor' (*sic*, Hector), and by a third on Achilles, also in ten elegiacs, beg. 'Peliedes ego sum thetides notissima proles'. Colophon, 'Chy fine le liure de la destruction de troies que composa maistre guy de colompnes lan de grasse mil ii<sup>e</sup> iiii<sup>xx</sup> et sept. Escript par la main Iacotin de lespluc'. For the *Historia Trojana* of Guido delle Colonne, Giudice di Messina, of which this is a French abridgement, see Ward, *Cat. of Romances*, i, 1883, p. 40.

After the colophon is a note (f. 245 *b*), in the same hand as the text, on the descendants of those who escaped from Troy, beg. 'Il fait chý a noter que ceulx quy eschaperent de troies'. It ends 'du quel descendý Charles le grant quy fu Roy de france et empereur de Roume'.

Second colophon (f. 246), 'Chý fine le tres exelente et noble ýstore de troyes escriptes par la main Iaquotin de lespluc en lan de grace mil quatre cens lxix pries pour luy'. Under it, in a different, but nearly contemporary, hand, 'Ce liure



appartient a monseigneur le souuerain Bailly de flandres, par achat quil en a fait de Maistre Vatos libraire demourant a lille'.

Paper; ff. 247 (last blank).  $10\frac{3}{4}$  in.  $\times$   $7\frac{3}{4}$  in. 22 lines in a page. Written by Jaquotin de Lespluc, 1469. Flemish. Collation  $1^{16}-3^{16}$ ,  $4^{12}-19^{12}$ ,  $20^8$ . Ff. 168-191 are misbound and should follow f. 131. Sec. fol. 'que tous ceulx'. Text rather roughly written, with initials of sections alternately red and blue, and subjects of pictures in red. The first initial of each work is four lines deep in red, blue, and white with penwork flourishing. Capitals in the text touched with red.

Illustrated with 128 coarsely executed half-page drawings in pen-and-ink lightly washed with colour, viz. :—

1. f. 1. Cadius (Cadmus) rides out of the porch of a temple. On *r.* the cow which is to fix the site of Thebes.

2. f. 2 *b.* He slays the dragon at the fountain.

3. f. 3. King Laius consults the prophets on the future of his infant son.

4. f. 3 *b.* Two of the king's servants leave the child in a forest hung by the feet to a tree.

5. f. 4 *b.* Two huntsmen of Poliban, King of Micenes, rescue him and take him to their master.

6. f. 5 *b.* Edipus, as Poliban calls him, is rebuked by a companion for his pride and told he is not Poliban's son.

7. f. 7. He visits a temple and is told to go to Thebes to learn his parentage.

8. f. 8. On his way he unwittingly slays his father Laius before the castle of Foces.

9. f. 9 *b.* He kills the 'tres orible et merueilleus' monster Spins (Sphynx).

10. f. 11. He marries his mother Jocaste.

11. f. 12. As he kneels at his bedside, the queen sees the scars on his feet and knows he is her son.

12. f. 13 *b.* He tears out his eyes. On *r.* and *l.* Etiocles and Polinices, his two sons, mock him.

13. f. 14 *b.* His sons dispute about the throne. On *l.* the barons consult.

14. f. 15. Polinices leaves Thebes. A gibbet in background.

15. f. 16. He is exposed to a storm in a forest.

16. f. 18. He fights with Thideus at the gate of the castle of King Adrastus, who looks out of a window.

17. f. 19. Adrastus entertains them, and they meet his two daughters.

18. f. 23 *b.* Thideus demands from Etiocles that he should resign Thebes for a year to his brother according to their compact.

19. f. 27. Thideus defends himself against the guards of Etiocles.

20. f. 28. He lies wounded in the orchard of King Ligures, and the king's daughter finds him.

21. f. 30 *b.* One of Etiocles' knights reports their defeat and, at the king's anger, kills himself.

22. f. 32 *b.* Adrastus, Polinices, and Thideus with others consult on an expedition against Thebes.

23. f. 34. Amphoras, 'leuesque darges', hides to avoid following Adrastus and is betrayed by his wife.

24. f. 35. He imparts to the king what the gods have foretold.

25. f. 36. Adrastus, Polinices, and Thideus with their forces set out against Thebes.

26. f. 37. They suffer from thirst and suck the iron points of their lances.

27. f. 38. Thideus and King Capaneus enter an orchard of King Ligures and speak to a maid in charge of the king's infant.

28. f. 39. She leads them to a river to get water, and a dragon meanwhile kills the child with its venom.

29. f. 41. Ligures and his queen mourn for their child. Adrastus, Capaneus, and the rest on *l.* plead for the nurse.

30. f. 42. Patronopeus, son of the King of Arcadia, slays the dragon and wins the nurse's pardon.

31. f. 43 *b.* Jocaste comes to the tent of Adrastus with her two daughters and tries to reconcile her two sons.

32. f. 45. She returns to Thebes, escorted by Capaneus, Polinices, Thideus, and Patronopeus, who becomes enamoured of her daughter Esmenie. Adrastus sits in his tent on *l.*

33. f. 46 *b.* While outside Thebes, the besiegers kill a tame tiger of Etiocles, and the citizens sally out against them.

34. f. 47 *b.* Battle between the besiegers and Thebans.

35. f. 48 *b.* Amphoras, riding in a cart, is engulfed in the earth as the gods foretold.

36. f. 50 *b.* Etiocles and Polinices slay one another.

37. f. 52. Argina, wife of Polinices, and her sister Deyphille, wife of Thideus, with many other women come to Thebes to bury their husbands and friends.

38. f. 53 *b.* The women assault the city and take it.

39. f. 55. On *r.* the city is burning. On *l.* Adrastus and a group of armed women.

The remaining subjects illustrate the Destruction of Troy.



40. f. 58 *b*. Peleus, King of Thessaly, bids Jason fetch the golden fleece from Colcos.

41. f. 59 *b*. Peleus directs the building of a ship.

42. f. 60. Jason and Hercules ride to the sea.

43. f. 61 *b*. Messengers to Jason and Hercules from Laomedon, King of Troy, order them to leave the country. Ship on *r*.

44. f. 63. They are entertained in Colcos by King Cetes and his daughter Medee.

45. f. 63 *b*. Hercules talks with Cetes on *r*., and Jason with Medee on *l*.

46. f. 66. Jason comes to Medee's chamber, guided by the bird which she sent to summon him.

47. f. 67 *b*. He takes leave of Cetes.

This picture should follow the next.

48. f. 68 *b*. Jason sits on the bed and Medee gives him an ointment to preserve him from fire, a ring to make him invisible, and other charms.

49. f. 69. He embarks alone in a little boat to go in search of the ram.

50. f. 70. He meets the fire-breathing oxen, closes their mouths by throwing into them the liquor which Medee gave him, and remains unharmed.

51. f. 71. He slays the dragon, which lies with severed head on *r*., and ploughs with the oxen, sowing the dragon's teeth. On *l*. armed men spring up and fight together. The ram on a hill in background.

52. f. 71 *b*. He kills the ram and takes the fleece.

53. f. 72. He shows the fleece to King Cetes.

54. f. 73. With the fleece on his back he rides to the sea and embarks for Greece.

55. f. 73 *b*. Medee, enraged at his desertion, strangles her two infants.

56. f. 74 *b*. Jason and Hercules complain to Chastor and Polus, Kings of Sparta, that Laomedon refused them passage through his kingdom.

57. f. 78 *b*. With an army of Greeks they burn Troy. On *r*. Hercules slays Laomedon. On *l*. he leads Laomedon's daughter Exione out of the city.

58. f. 81. Troy rebuilt. On *l*. a man rides out of the gate over a drawbridge. On *r*. a man addresses a woman at a well.

59. f. 83 *b*. King Priam holds a council and sends Antenor to Greece to recover Exione.

60. f. 84. Antenor demands Exione from Peleus, King of Thessaly, and is commanded to leave Greece.

61. f. 87 *b*. Priam holds a council of all his sons and they determine to carry off Elaine in revenge.

62. f. 96. Paris takes leave of Priam and embarks for Greece.

63. f. 98. He meets Elaine in the temple of Venus.

64. f. 100. He leads her from the temple to his ship.

65. f. 103. Priam and his princes ride out from Troy to meet her.

66. f. 104. Cassandra is chained in prison for prophesying evil. Another woman sits on *r*.

67. f. 106 *b*. Meeting of the kings and princes of Greece. Brisaida is among them.

68. f. 108. Priam, his sons and princes, and King Menon.

69. f. 109 *b*. Hecuba, her daughter-in-law Andromacha, and her daughters Cassandra and Polixena.

70. f. 111. Council of the Greeks. Agamemnon and Menelaus sit together on *r*., the others on *l*.

71. f. 114 *b*. Achilles and Patroclus at the oracle of Delphi. They meet Calcas, 'leuesque de troies', who joins the Greeks.

72. f. 117. The Greeks take the castle of Sarabana.

73. f. 118 *b*. They take the castle of Thenedon. Greeks and tents on *r*., the castle in flames and being demolished on *l*.

74. f. 121. Priam receives Ulixes and Diomedes, who demand the surrender of Elaine. Trojans on *r*. draw their swords. Priam restrains them.

75. f. 123 *b*. Achilles and Thelepus land in the isle of Messe to get provisions. Achilles slays Teutram, King of Messe.

76. f. 128 *b*. The Greeks attempt to land, and the Trojans oppose them.

77. f. 131 *b*. Hector kills Protezelaus.

Nos. 96-102 should follow here.

78. f. 133 *b*. Andromacha on *r*. lays her child at Hector's feet and prays him not to go out to battle. Hecuba and Elaine kneel to him on *l*.

79. f. 135. Achilles slays Margareton, bastard son of Priam, and Hector enters the field.

80. f. 136 *b*. Achilles slays Hector from behind as he bends over to seize the helmet of Polibetes, whom he had overthrown.

81. f. 137 *b*. Burial of Hector. An effigy in armour supported by angels above the tomb. Priam stands, Hecuba kneels, on *l*., with others behind.

82. f. 141 *b*. Achilles during a truce attends an anniversary service for Hector, and is enamoured of Polixene.

83. f. 144. At a council of the Greeks Achilles advises them to make peace, hoping to marry Polixene.

84. f. 146 *b*. Battle. Palamedes slays Deyphebus, son of Priam.

85. f. 147 *b*. Battle. Paris slays Palamedes with a poisoned arrow.

86. f. 150. Achilles sits in his tent. Nestor,



Ulixes, and Diomedes pray him to return to the battle.

87. f. 152 *b*. Brisayda visits Diomedes lying wounded in his tent and is enamoured of him. Troyelus on *l*. retiring.

88. f. 156. Battle. Achilles and Troyelus fight.

89. f. 157. Achilles decapitates Troyelus and drags the body tied to his horse's tail.

90. f. 158 *b*. Battle. Achilles slays King Menon.

91. f. 159. Hecuba lures Achilles to the temple of Apollo. Paris and others slay him together with Arcilogus, son of Nestor.

92. f. 161 *b*. Ajax slays Paris and is mortally wounded by him with an arrow.

93. f. 163. Queen Panthasilee overthrows Menesteus, Duke of Athens, Thelamon, and Diomedes.

94. f. 164 *b*. Pirus, son of Achilles, joins the Greek army. Agamemnon knights him and girds on his sword.

95. f. 167. Battle. Pirus severs Panthasilee's right arm and slays her.

Nos. 96-102 should follow no. 77.

96. f. 172. Hector slays Patroclus. In background a centaur shoots arrows at the Greeks.

97. f. 181 *b*. The Greeks consult how they can kill Hector.

98. f. 185 *b*. Diomedes slays the centaur.

99. f. 186. Battle. Hector encounters Achilles and both are unhorsed.

100. f. 187 *b*. Hector visits Achilles at his tent. Both draw their daggers.

101. f. 190 *b*. Priam sends Brisayda to the Greeks escorted by Troyelus.

102. f. 191. Battle. Hector slays Menon and fights with Achilles.

103. f. 195. Priam agrees to the peace proposed by Eneas and Anthenor.

104. f. 201. Priam delivers Helainne to Menelaus.

105. f. 202. The wooden horse is drawn into Troy through a breach in the wall.

106. f. 203. The Greeks enter the city through the breach, two torches in a tower giving the signal.

107. f. 204 *b*. They sack the city and slay the inhabitants.

108. f. 205 *b*. Pirus decapitates Priam in the temple of Apollo.

109. f. 206 *b*. The city in flames. Greeks outside.

110. f. 208. Pirus decapitates Polixene on the tomb of Achilles.

111. f. 209. He dismembers her. Hecuba at the sight becomes mad.

112. f. 210 *b*. Thelamon is found covered with wounds and dead in his tent.

113. f. 214. Greek ships are wrecked on the way home. Ajax saves himself by swimming.

114. f. 216. Naulus, father of Palamedes, lights false fires on the rocks and lures Greek ships to destruction.

115. f. 217 *b*. Egistus, lover of Queen Clitemestra, murders Agamemnon in his bed. The queen on *l*. half-hid behind a curtain.

116. f. 223. Eneas meets Dido in the temple of Juno at Carthage. See pl. LXXXIV.

117. f. 225. Dido entertains Eneas and kisses his son.

118. f. 227. She confides to her sister Anna her love for Eneas.

119. f. 229. Dido and Eneas take refuge in a cave from a storm and embrace.

120. f. 230. Eneas rides away from Carthage. Dido on *r*. looks out from a window.

121. f. 232. Dido kills herself by falling on a sword. Anna her sister on *l*.

122. f. 233. Horestes, son of Agamemnon, cuts off Clitemestra's breasts. Egistus bound and guarded on *l*.

123. f. 234. Horestes hangs Egistus.

124. f. 235. Arigigone, daughter of Egistus and Clitemestra, hangs herself in her chamber.

125. f. 236 *b*. Ulixes and Penelope embrace on his return. His subjects kneel on *r*, offering him gifts.

126. f. 240. Pirus slays his two uncles Philistenes and Menelampus.

127. f. 241. Horestes slays Pirus, who had carried off Hermone his wife.

128. f. 243. Ulixes is mortally wounded by a dart thrown unwittingly by his son Thelagonus.

Engravings from some of the drawings are given in Dibdin's *Bibliographical Decameron*, i, p. ccvi seq.

Binding of mottled brown calf (Flemish, 17th cent.), with modern morocco back. Arms on the sides, *sable* a chief [*arg.*], surmounted by a coronet and with XIII underneath, borne by Gand dit Vilain or Vilain de Gand.

Purchased from Mr. C. Fairfax Murray, 1906. For the original owner see above. Formerly belonged to Louis Jean Gaignat (d 1768, cat. no. 2344), Louis de la Baume le Blanc, Duc de la Vallière (d. 1780, cat. no. 4824), John Towneley (book-plate of arms, sale-cat. June, 1814, lot 892), William Harwood (book-plate of arms), Edward Vernon Utterson (monogram on fly-leaf, sale-cat.



Apr. 1852, lot 1931), the Earl of Ashburnham (Appendix, no. clxviii), and Mr. H. Yates Thompson (book-label). Sold at Sotheby's, May 1, 1899, lot 107. 'Honorat desmons' is inscribed at the foot of ff. 174, 179, 'Ceualier' at the top of f. 182 *b*, and 'Honorat' and 'Charles desmons' opposite on f. 183.

BOOK OF HOURS of Roman use and Flemish origin. Contents: (1) Kalendar. f. 1;—(2) Hours for the several days of the week, viz. of the Trinity, of the Dead (f. 20 *b*), of All Saints (f. 28 *b*), of the H. Spirit (f. 34 *b*), of the H. Sacrament (f. 41 *b*), of the H. Cross (f. 49), and of the Virgin (f. 56 *b*). f. 13;—(3) 'Missa b. Marie Virginis'. f. 65;—(4) Sequences of the Gospels. f. 71 *b*;—(5) Hours of the Virgin 'secundum vsum Romanum'. f. 77;—(6) Penitential Psalms and Litany. f. 153;—(7) Office of the Dead. f. 177;—(8) 'Canticum beati Anastasii' (*sic*): the Athanasian Creed. f. 224;—(9) Memoriae of saints. For names and references see list of miniatures below (nos. 25–42). ff. 229–242;—(10) The prayers 'Obsecro te' and 'O intemerata'. ff. 244, 248 *b*;—(11) 'Stabat mater'. f. 251 *b*;—(12) 'De gaudiis b. Marie Virginis': the Septem Gaudia. f. 253 *b*;—(13) Prayers and Aves to the Virgin. f. 255;—(14) Memoriae (see below, min., nos. 50–54). ff. 262–265 *b*.

The entries in the Kalendar are alternately in red and blue, except those in gold. The latter include Amandus and Vedastus (Feb. 6), Bavo (Oct. 1), and Donatian (Oct. 14), who point to Bruges or Ghent. The Litany includes Audomarus, Livinus, Amandus, Machutus, and Bavo among Confessors; and Walburgis and Elizabeth among Virgins.

Vellum; ff. 269 (last three blank).  $7\frac{3}{8}$  in.  $\times$   $4\frac{3}{4}$  in. 17 lines in a page, with wide margins. XV cent. (second half). Flemish. Very tightly bound and collation uncertain. Text clearly written, with initials alternately in gold and silver filled in with foliated designs in the same two metals reversed on a dark red ground, the effect resembling that of damascened work.

Twenty-four well-executed large miniatures, and thirty smaller ones, mostly within initials. They are all in *grisaille* with nimbi in gold and in some cases hangings, &c., in colour, and are accompanied by handsome borders of conventional foliage in grey and gold with figures occasionally introduced. The subjects are:—

1. f. 13. Hours of the Trinity. The Father, on a carved throne with pink damask canopy and back, supports a crucifix, above which hovers the Holy Dove. Stained glass windows *r.* and *l.*

2. f. 20 *b*. Hours of the Dead. Raising of Lazarus. Christ with three Jews on *r.* Lazarus, nude to middle, rises from a grave on *l.* Mary and Martha (nimbed) with two more Jews in background.

3. f. 28 *b*. Hours of All Saints. In a church, a crowd of saints. In front St. Stephen, a bishop, a cardinal, and St. George; and on extreme *l.* St. Christopher with the child Christ standing in water.

4. f. 34 *b*. Hours of the H. Spirit. Pentecost. The Virgin, with book, seated in centre and Apostles grouped round. The Dove, with rays, enters at a window.

In border, a peacock.

5. f. 41 *b*. Hours of the H. Sacrament. In a chapel before an altar, on which is a monstrance, a pope and clergy kneel on *l.*, an emperor, king (with mantle semé with fleurs-de-lis), and two others on *r.* See pl. LXXXV.

6. f. 49. Hours of the H. Cross. The Crucifixion. The Virgin, seated, with St. John and Mary Magdalene on *l.*, three Jews on *r.* Jerusalem in distance.

In border, a rabbit and a crowned parrot.

7. f. 56 *b*. Short Hours of the Virgin. The Virgin with the Child, seated on a carved chair with black damask canopy and back. On *l.* an angel adoring. On *r.* another with harp.

In border, two half-human monsters.

8. f. 65. Mass of the Virgin. The Virgin and Child, seated on a cushion facing *l.* An angel on *l.* adoring, another with lute. In background an open window.



In border, a monster, half-knight-in-armour, half-fish.

9. f. 71 *b*. Gospel Sequences. St. John sits at a desk with book, to *r*. On the desk a chalice, in front of it an open cupboard with books. On *l*. an eagle with scroll 'S. Iohannes'.

This miniature and nos. 10-12 are small, six lines deep.

10. f. 72 *b*. St. Luke sits with book at a columnar desk to *r*. On *r*. head of an ox with scroll 'S. Lucas'.

11. f. 74. St. Matthew sits on *l*. reading a book held for him by an angel.

12. f. 75 *b*. St. Mark sits writing in a book on a board attached to the arms of his chair. On his *l*. a round table with book. On *r*. a lion with scroll 'S. Marcus'.

13. f. 77. Matins of the Virgin. The Annunciation. The Virgin, with book, stands on *r*. before a faldstool, with Gabriel on *l*. with scroll 'Aue-tecum'. The dove descends on rays from *r*., where the Father is seen in the clouds through a doorway. In background, a window with shutters.

In border, a lion and a harpy.

14. f. 96 *b*. Lauds. The Visitation. The Virgin on *r*. takes Elizabeth's hand. Castle and wood in background.

15. f. 109. Prime. The Nativity. The Virgin under a penthouse on *l*. and Joseph on *r*. adore the Child lying on the ground. The Holy Dove descends upon him on rays from the Father above.

16. f. 114 *b*. Tierce. The Angel and Shepherds. One shepherd on *l*., with bagpipes, addresses a woman on *r*. The other gazes up at the angel descending.

17. f. 119 *b*. Sext. The Adoration of the Magi. One kneels before the Virgin and Child on *r*. The other two stand behind. All hold covered gold cups.

18. f. 124 *b*. None. The Presentation. The Virgin, who supports the Child standing on the altar, on *l*., with Joseph and maid. Simeon, with humeral cloth, on *r*., with four others. Pink arras behind the altar.

19. f. 129. Vespers. Slaughter of the Innocents. Herod enthroned, with drawn sword, on *l*. Before him two women with swathed infants, and two soldiers attacking them.

20. f. 137 *b*. Compline. The Flight into Egypt. Joseph leads the ass to *r*. and looks back at the Virgin.

21. f. 144. Office of the Virgin in Advent. Coronation of the Virgin. Christ sits on *r*. and takes the hand of the Virgin, who kneels on *l*. An angel, bending over black and gold arras behind Christ, holds a crown over her head. Three other angels on *l*., one supporting the Virgin's mantle, the others with harp and trumpet. Another kneels on extreme *r*. The Holy Dove descends on rays from the Father in the sky.

In border, an angel censuring.

22. f. 153. Penitential Psalms. David kneels to *l*., with his harp, half within its case, on the ground before him. Water, mountains, and a city in background.

In border, a man, half-length, holding a small lozenge within which is a shield of arms, a fess between three estoiles, a crescent for difference (no tinctures).

23. f. 177. Office of the Dead. A bier in a chapel. On *l*. four chanters at a lectern. On *r*. five mourners.

24. f. 224. Creed. Under a porch, St. Athanasius,

in alb, dalmatic, and chasuble, with mitre, cross, and book. Pink arras.

25. f. 229. Memoria of All Apostles. In a vaulted chamber, the twelve Apostles, Peter with key and book, Paul with sword, John with cup, James with club, &c.

26. f. 230. Mem. of Guardian Angel. A man kneels to *r*., with his angel behind him.

This miniature and nos. 27-42 are all small, within initials.

27. f. 231. St. Michael. He stands over the devil, with drawn sword, and holds him by the ear.

28. f. 231 *b*. St. John Bapt. He stands in a landscape, holding a book. On *l*. a lamb, on *r*. a lantern.

29. f. 232. St. Peter, with key. Blue arras.

30. f. 233. St. Paul, with sword. Green arras.

31. f. 233 *b*. St. Andrew, leaning on a saltire cross. Landscape.

32. f. 234. St. George, mounted, charging the dragon, to *r*.

33. f. 235. St. Christopher, fording the water with the child Christ, to *r*. Hermit on the bank on *l*.

34. f. 235 *b*. St. Sebastian, in armour with long mantle, holding a club in his right hand and three arrows in the left. Blue curtain. A very unusual representation of this saint. In Brit. Mus. Egerton MS. 1147, f. 215 (Flemish, 15th cent.), he is in armour, but carries a bow and arrow.

35. f. 236 *b*. St. Adrian, in armour, with sword, standing on a lion. Green curtain.

36. f. 237. St. Quentin, tonsured, holding a nail in each hand; another nail in his head.

37. f. 238. St. Anthony, sitting with book, facing to *r*. At his feet a pig. Chapel in background.

38. f. 238 *b*. St. Martin, on horseback, dividing his cloak to give to a crippled beggar on *r*.

39. f. 239 *b*. St. Claude, with mitre, cross, and book.

40. f. 241. St. Louis, crowned, with book; his mantle semé with fleurs-de-lis. Landscape.

41. f. 241 *b*. St. Nicholas, with mitre and pastoral staff. On *l*. three naked boys in a tub.

42. f. 242. All Saints. A crowd of saints, an archbishop in *c*.

43. f. 244. 'Obsecro te.' Pietà. Christ's head to *l*; St. John kneeling on *l*., Mary Magdalene standing on *r*. Cross and Jerusalem in distance.

44. f. 248 *b*. 'O intemerata.' The Virgin and Child in a glory, her feet on a crescent. Two angels hold a crown above her head.

45. f. 251 *b*. 'Stabat mater.' The Crucifixion. The Virgin seated on *l*. St. John behind her with hands on her shoulders. Jerusalem in distance. Rubbed.

46. f. 253 *b*. Seven Joys. The Virgin seated with the Child in her arms. A low thick wall behind and on each side.

This and the remaining miniatures are small and within initials.

47. f. 255 *b*. 'Ave mundi spes Maria.' The Virgin seated, with book, the Child standing by her right knee.

48. f. 259 *b*. 'Gaude uirgo mater Christi.' The Virgin seated, suckling the Child.

49. f. 260 *b*. 'Aue cuius concepicio.' The Virgin and Child in a glory, her feet on a crescent.

50. f. 262. St. Katharine. She wears a crown, an ermine bodice, and long mantle. A king lies prostrate at her feet. A wheel rests against the wall on *l*. Blue and gold arras.



51. f. 263. St. Barbara. She stands holding a palm-branch. Castle on l., and landscape.  
52. f. 264. St. Margaret. She is emerging from the back of a dragon.

53. f. 264 b. St. Mary Magdalen. She stands h.-l. in a tomb praying, covered only with her hair.  
54. f. 265 b. St. Apollonia. She stands holding a pair of pincers and a palm-branch.

Binding of brown calf tooled with lines and a small central rosette (Spanish?, 16th cent.). Gilt gauffered edges. Modern back.

Purchased from Rev. E. S. Dewick. On a fly-leaf at the end (f. 268) is a short prayer in Spanish (*circ.* 1500); and at the beginning (f. i) the press-mark 'I<sup>o</sup> 35. n<sup>o</sup> 45', and (f. ii) 'Δαμπάς'. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.* no. 236, pl. 146 from ff. 124 b, 125).

'MIREOIR HISTORIAL': the French version by Jean de Vignay of the *Speculum Historiale* of Vincent de Beauvais (*circ.* 1250). Books i-viii only out of thirty-one (originally in one volume, but now bound in two), preceded by the translator's preface and an index. Each book has a table of chapters. Title, 'Cy commence le premier volume du Mireoir historial translate de latin en francois par frere Jehan de Vignay'. Preface beg., 'Pour ce que oyseuse est chose nuysant et attrait tous vices'; text, 'Pour ce que la multitude de liures et la briefuete de temps'. Vol. ii begins in the middle of the table of chapters of Bk. v, and ends with the reign of Caligula. Colophon, 'Cy fine le premier volume du Mireoir historial'. Printed with title *Miroir Historial*, Paris, A. Vérard, 1495-6, 5 vols. folio, and again by N. Couteau, 1531. The original Latin text was first printed at Strassburg, 1473.

This copy appears to have been executed for a member of the family of Lannoy d'Ameraucourt, of Picardy, whose arms, chequy *or* and *az.* (*Dict. de la Noblesse*, xi, p. 470), are in the two borders, Bks. i, v. At the end of vol. ii (f. 231 b) is a note that Jehan de Lannoy, son of Antoine de Lannoy, chevalier, seigneur de Lannoy, Dameuracourt, &c., hereditary constable of the Boulonnais, governor of Eu, and gentleman of the chamber to Henri de Lorraine, Duc de Guise, 'qui fust tue a Blois', died, aged 60, June 7, 1602, leaving two sons and five daughters. The note also states that he married Anne d'Herbelot, and that his eldest son Nicholas, governor of Eu, married Magdaleinne le Muterel, dame de Fauville, &c., douairière de Fercourt, and his second son Claude, seigneur du Rosnel, married Louise de Rune, only daughter of Antoine de Rune, seigneur du Dieurovan près Aumalle, &c., and baron de Bretizel, whose second wife was Marie, eldest daughter of the above Jehan de Lannoy.

Vellum; ff. 191, 232. 17<sup>3</sup>/<sub>8</sub> in. × 12<sup>1</sup>/<sub>4</sub> in. Double columns of 42 lines. XV cent. (second half). Flemish (Bruges?). Collation, vol. i, 1<sup>8</sup>-23<sup>8</sup>, 24<sup>8</sup> (last leaf in vol. ii); vol. ii, single leaf 1<sup>8</sup>-28<sup>8</sup>, 29<sup>7</sup>; catchwords at right angles to text. Sec. fol. 'acomplir et parfaire'. Text in large *lettres bâtarde*s, with titles of chapters in red and rather heavy initials in burnished gold on pink and blue grounds relieved with white. The larger initials of chapters with miniatures are in colour on gold and enclose trilobed and other foliage.



One hundred and thirty miniatures, mostly the width of a column, but some extending across both columns. Those at the beginning of Bks. i and v (nos. 1, 75) occupy half a page or more and are accompanied by borders of light foliage and flowers on a plain background, with the shields of arms noticed above. The figures are generally in *grisaille* with coloured backgrounds, but in some cases (e.g. nos. 32, 33, 36, 38, 47, 48, 105) colours are used throughout. More than one hand can be distinguished, and the execution varies in quality. The following miniatures in the list below are among the most interesting, viz. nos. 21, 37, 40, 43, 52, 54, 58, 59, 72, 77 *b*, 82, 87, 91, 101, 105. The subjects are:—

1. Vol. i, f. 1. Preface.  $8\frac{3}{4} \times 7\frac{7}{8}$  in. The author, tonsured, sits on *l*. on a high-backed chair with a book before him on a revolving stand. He addresses a king, who enters from *r*., followed by a queen, a page, who supports the queen's train, a male attendant, and a waiting-woman. In background red and gold aras, columns, and windows, with landscape beyond.

Border, with arms of Lannoy.

2. f. 7 *b*. Bk. i. The author sits at a desk to *r*., on which are two open books. A cupboard in the side of the desk with other books. Columns and a wall with windows in background.

3. f. 20 *b*. Bk. ii. The Deity, with crown and nimbus, sits in front of a curtain under an arch, with an open book on his knee.

4. f. 21 *b*. Ch. 2. The Trinity. The Father, crowned, sits on *r*., holding the Tables of the Law; the Son, showing the Wounds, sits on *l*., with orb; and the Holy Dove hovers between.

5. f. 25. Ch. 8. Three men kneel before an altar to *r*., on which is an ox.

This has nothing to do with the subject of the chapter, which deals with the Creation.

6. f. 25 *b*. Ch. 9. Three angels h.-l. in clouds. A formless mass below.

7. f. 26. Ch. 10. The Deity enthroned, with two angels on either side, casts out devils from heaven.

8. f. 27. Ch. 12. Across both columns. The Deity, crowned, with orb, in a glory surrounded by angels.

9. f. 29 *b*. Ch. 17. Across both columns. The Deity, crowned, with orb on his knee and Table of the Law on his breast, sits enthroned. On *r*. and *l*. three angels kneel on a paved floor adoring.

10. f. 31. Ch. 19. The Deity stands on *r*. with hand on a large transparent orb resting on the ground.

11. f. 31 *b*. Ch. 20. He points to the sky covered with stars.

12. f. 32. Ch. 21. He stands on a rock with the sea before him.

13. f. 32 *b*. Ch. 22. He stands in a landscape with trees.

14. f. 33 *b*. Ch. 25. He stands with outstretched arms. Above, the sun and moon; on *r*. and *l*. two trees.

15. f. 34 *b*. Ch. 26. Land and water with birds, viz. cock, hawk, magpie, parrot, swan, and stork. Above on *l*. the divine hand.

16. f. 35. Ch. 27. The sea with fish and seals. Creator above on *l*.

17. f. 35 *b*. Ch. 28. Beasts, viz. horse, boar, lion, crocodile, and dog. Creator above on *l*.

18. f. 36. Ch. 29. The Fall. In a walled garden Adam on *l*., Eve on *r*.; between them the serpent, with woman's head and bust, coiled round a tree.

19. f. 36 *b*. Ch. 30. Creation of Eve. Adam lies asleep in a meadow. Eve rises out of his side. Creator on *r*. blesses her.

20. f. 43. Ch. 41. The same subject, but Eve rises from behind Adam.

21. f. 53. Ch. 59. The Ark. Noah stands at door in *c*. and the dove is returning. Heads of beasts at windows on *l*. and of birds on *r*. Noah's wife at another window. See pl. LXXXVI, a.

22. f. 54 *b*. Ch. 63. Across both columns. On *l*. Paradise surrounded by a wall of fire. An angel with flaming sword above. On *r*. a landscape with river flowing out of Paradise, and mountains.

23. f. 55. Ch. 64 (on India). Across both columns. On *l*. men with an elephant issue from a castle. On *r*., beyond a river, women (Amazons), armed and mounted, issue from another castle. In foreground an abrupt rock, on the top of which a man fights a griffin. Landscape.

24. f. 61. Ch. 78 (on islands). Land on *r*. and *l*., with a castle and walled town, separated by water. A tree in foreground, and mountains in distance.

25. f. 61 *b*. Ch. 79 (on the 'isles de fortune'). Island, with hills and trees bearing fruit.

26. f. 63 *b*. Ch. 84 (on mountains). On *r*. a man stands at a gate. In *c*. an angel, at whose feet is a spring, beckons him. On *l*. a woman on a hill. There is nothing in the text to explain this subject.

27. f. 65. Ch. 87 (on manners and customs). Across both columns. On *l*. men and women (Chinese) bathing and lying naked on leaves. On *r*. a ship, with merchants trafficking for silk, &c.

28. f. 65 *b*. Ch. 88 (do.). Two men (Scythians) drink the blood of a prostrate enemy.



29. f. 67 *b*. Ch. 92 (on races of monsters). Various monsters.

30. f. 68 *b*. Ch. 94 (do.). On *l*. a woman with two dogs' heads (Scylla). On *r*. in water three Sirens, half-woman half-bird, one with harp, another with cymbal and hammer, the third with a sheet of music.

31. f. 69. Ch. 95 (do.). Man with pig's head, woman with elongated neck, and others transformed into beasts.

32. f. 75 *b*. Ch. 110. Jacob's dream. He lies asleep on a road. A ladder without angels, but with the Deity, half-length, at the top. Landscape with city. Not in *grisaille*.

33. f. 77. Ch. 115. Jacob places the peeled rods in the water when tending his sheep.

34. f. 78. Ch. 116. Jacob returns to his own country. He leads an ass with panniers to *l*. Rachel and her two children follow.

35. f. 78 *b*. Ch. 117. Joseph is put into the well. He descends steps under an archway on *r*. Three of his brothers on *l*.

36. f. 79. Ch. 119. Aseneth sees Joseph from the window in her tower. He approaches from *l*. in a carriage drawn by four white horses with a postillion. Potiphar and his wife stand ready to welcome him on *r*.

37. f. 80. Ch. 120. Joseph, crowned, with sceptre, blesses Aseneth, who kneels before him. Potiphar and his wife on *l*. See pl. LXXXVI, *b*.

38. f. 80 *b*. Ch. 121. The angel and Aseneth stand on *r*. and *l*. of a table, on which is a cup, the miraculous honeycomb, and two loaves. A bed on *r*.

39. f. 81. Ch. 122. The angel blesses Aseneth's seven maidens, who kneel before him, Aseneth standing by.

40. f. 81 *b*. Ch. 123. Joseph presents his father to Pharaoh, enthroned on *l*. See pl. LXXXVI, *c*.

41. f. 82. Ch. 124. On *r*. Pharaoh's son lies prostrate, wounded by a stone flung by Benjamin, and his horse looks down at him. On *l*. Benjamin argues with Simeon and Levi. In background Benjamin and Aseneth in a carriage.

42. f. 84 *b*. Ch. 131. On *l*. a crowd of Egyptians. In the sky the bull Apis with a white crescent on its shoulder. On *r*. the Nile.

43. f. 87. Bk. iii, ch. 1. Across both columns. On *r*. Pharaoh and two of his wise men, one of whom draws a knife to slay the child Moses, who has thrown the royal crown on the floor and broken it. The king restrains him and takes Moses by the hand. On *l*. Pharaoh's daughter Thermuthis and a waiting-maid.

44. f. 88. Ch. 4. On *l*. the Deity in a clump of trees (the burning bush) with Tables of the Law. Moses, with a spear, kneels on

*r*. His sheep graze behind him.

45. f. 93. Ch. 14. On *l*. the Deity stands before Moses and others and points to the tabernacle (a plain chapel) on *r*.

46. f. 94. Ch. 15. The tabernacle.

47. f. 95 *b*. Ch. 17. The altar and ark of the covenant.

48. f. 97. Ch. 19. The ark (uncovered).

49. f. 109 *b*. Ch. 48. The High Priest offers a lamb upon the altar to *r*. People kneel on *l*.

50. f. 111. Ch. 52. Moses, horned, holding Tables of the Law, blesses the people.

51. f. 114. Ch. 59. Jephthah slays his daughter before an altar, on which is a figure in armour with lance and shield.

52. f. 114 *b*. Ch. 60. The rape of Helen. Paris, with an array of armoured horsemen, seizes her at the gate of a castle.

53. f. 115 *b*. Ch. 62. A battle-mêlée before the gate of Troy.

54. f. 116. Ch. 63. A parley before Troy. View of the city on *r*. See pl. LXXXVI, *d*.

55. f. 116 *b*. Ch. 64. The companions of Diomedes are changed into birds.

56. f. 119 *b*. Ch. 71. David, crowned, kneels in prayer to *l*. An angel above sheathes his sword. Landscape, with city in distance.

57. f. 121. Ch. 76. Solomon stands with others on *l*. and points to the Temple.

58. f. 126. Ch. 84. The Queen of Sheba, followed by a page, who carries her train, and by three women, advances from *l*. Solomon, with two attendants, meets her at the gate of the city on *r*.

59. f. 127. Ch. 85. Rehoboam sits enthroned on *r*. with young men round him, one of whom repulses an old man. Other old men retire to *l*.

60. f. 128. Ch. 88. Jeroboam, with a woman and others, stands before an altar to *l*, on which is an idol in armour with sword.

61. f. 129. Ch. 90. Lycurgus, crowned, sits on *l*. and points to a book of his laws, which a man holds up open before him. A group of men on *r*.

62. f. 130. Ch. 91. Amaziah is warned by a prophet not to ally himself with Israel.

63. f. 133. Ch. 98. Ahaz burns one of his sons before an idol (Moloch) on an altar.

64. f. 136. Ch. 105. Across both columns. Simonides consults the oracle of Apollo. He kneels to *l*. before an altar, on which is an idol. A group of men on *r*.

65. f. 137. Ch. 106. Isaiah lies on the ground strapped to a board. Two men saw him asunder across the waist. A king and others on *r*. Above, the Deity in a cloud.

66. f. 138. Ch. 108. Josiah, on *l*, superintends the rebuilding of the Temple.

67. f. 141. Ch. 114. Across both columns. On *l*. Nebuchadnezzar, Zedekiah as a captive,



and a soldier stabbing a youth. On *r.* Jerusalem in flames.

68. f. 144 *b.* Ch. 121. The Three Children come out of the fiery furnace, which is like a huge flower-pot with an opening in the side. The king on *l.*

69. f. 146 *b.* Bk. iv, ch. 1. Across both columns. The dream of Astyages. He lies in bed on *r.* His daughter stands on *l.*, with a vine growing from her body and extending over the whole room.

70. f. 152. Ch. 11. Siege of Babylon by Cyrus. The city on *l.* The army on *r.* The river between, with a knight swimming across.

71. f. 156. Ch. 20. Holofernes lies headless on a bed in his tent. Judith outside puts his head in a bag held up by her maid. The figures, tents, and city in distance all coloured red.

72. f. 160. Ch. 28. The Persian crown is given to Darius. He approaches from *r.*, others from *l.*, one bearing the crown. All are mounted.

73. f. 163. Ch. 34. The battle of Marathon. Both Greeks and Persians are knights in armour.

74. f. 171. Ch. 51. The vision of Esdras (4 Esdras ix, x). He sits on the ground on *r.* A woman stands beside him mourning. Landscape with water, &c.

75. Vol. ii, f. 1 *b.* Bk. v, ch. 1. 6 $\frac{3}{4}$  in.  $\times$  7 $\frac{3}{4}$  in. A room with a bed. Olympias sits on a low step beside the bed. Nectanabus with ram's head (as Ammon), crowned, with sceptre, enters from *l.* Two maids retire at *r.*

Border, with arms of Lannoy.

76. f. 11. Ch. 25. Alexander takes Tyre. Two men crucified in foreground.

77. f. 14. Ch. 27. The bishop of Jerusalem, followed by Jews, advances from *r.* to meet Alexander, who kneels before him. Greek army on *l.*, and city in distance.

78. f. 15 *b.* Ch. 35. Alexander, disguised as his own envoy, is entertained by Darius. He sits on a bench opposite Darius. A cup-bearer on *r.*, and a sewer on *l.*, who is taking a dish from a servant.

79. f. 17. Ch. 38. Darius, wounded and fettered, kneels before Alexander at the head of his troops.

80. f. 21 *b.* Ch. 49. Alexander fights with Porus across a barrier in a meadow. Troops of both in background *r.* and *l.*

81. f. 25. Ch. 56. Alexander kneels before the trees of the sun and moon. Retinue on *r.*

82. f. 29. Ch. 65. Death of Alexander. He lies on a bed surrounded by his 'barons' and gives his ring to Perdiccas.

83. f. 34 *b.* Bk. vi, ch. 1. 4 $\frac{3}{4}$  in.  $\times$  7 $\frac{3}{4}$  in. Ptolemy Soter enters Jerusalem on *l.* at the head of an army. A man kneels to him, another lies dead. On *r.* the High Priest

and people kneel before the altar and ark of the covenant.

84. f. 47 *b.* Ch. 34 (35). The Roman army against the Carthaginians encounters a dragon. They dislodge a rock with levers, which breaks its back.

85. f. 60. Ch. 63. Across both columns. A vision of opposing companies of knights in golden armour is seen in the air over Jerusalem. The city is strongly walled and surrounded by water.

86. f. 82 *b.* Ch. 111. Battle between Pompey and Tigranes.

87. f. 86 *b.* Bk. vii, ch. 1. 5 $\frac{1}{4}$  in.  $\times$  7 $\frac{3}{4}$  in. Six figures on a rather large scale, three with crowns, typifying 'ceulz qui gouvernoient le commun de Romme auant Julius Cesar'.

88. f. 110. Ch. 51. Herod kneels before Mark Antony, who crowns him King of Judea.

89. f. 116 *b.* Ch. 64. The angel announces to Joachim, who stands on *r.* gazing upwards, the approaching birth of the Virgin. Landscape with shepherd and sheep.

90. f. 117. Ch. 65. The Virgin ascends the steps of the Temple. Joachim and Anna stand below.

91. f. 120 *b.* Ch. 67. Marriage of the Virgin. She stands, crowned, on *r.* and Joseph on *l.* The High Priest, mitred, joins their hands. Five spectators on *r.* and *l.*

92. f. 122 *b.* Ch. 76. The Annunciation. The Virgin, with open book, kneels on *l.* at an altar-like table in front of a bed. Gabriel, with bent knee, on *r.* At a window above on *r.* the head of the Deity, with descending rays.

93. f. 128. Ch. 85. The Visitation. The Virgin on *r.* on a winding road. Elizabeth on *l.* before the gate of a town.

94. f. 129. Ch. 87. The Nativity. The Child lies on a cloth on the ground. The Virgin kneels adoring on *l.* under a thatched roof, with heads of the ox and ass behind her. Joseph kneels in background on *r.*

95. f. 130 *b.* Ch. 90. The Presentation. The Virgin on *l.*, with maid behind, holds out the Child across the altar to Simeon.

96. f. 131. Ch. 91. Across both columns. Adoration of the Magi. The Virgin and Child on *r.* under a boarded roof. Joseph stands by, looking into a cup full of gold coins. One Magus kneels and kisses the Child's feet; another stands behind him, pointing to the star; the third turns round to take a gold cup from a page. Landscape.

97. f. 132 *b.* Ch. 93. Slaughter of the Innocents. An interior. Herod sits enthroned on *l.* A woman bends over a dead child, wringing her hands, on *r.* Two soldiers in background slaying infants. The infants are nimbed.

98. f. 133 *b.* Ch. 95. Flight into Egypt. Joseph leads the ass to *r.* An angel above,



with olive-branch. Castle and water in background.

99. f. 134. Ch. 96. The Virgin and Child, followed by Joseph, enter a temple from *l.*, and the idols in it fall from their pedestals.

100. f. 138 *b.* Ch. 105. Christ and the Doctors. He sits on a high pulpit with four doctors on benches round him. The Virgin and Joseph enter from *r.*

101. f. 151 *b.* Bk. viii, ch. 1.  $4\frac{1}{2}$  in.  $\times$   $7\frac{3}{4}$  in. Tiberius made Emperor. He stands on *l.*, with two pages behind him. A senator kneeling offers him a crown. Four others stand behind. In a bare room with a bench round the walls. See pl. LXXXVI, e.

102. f. 154. Ch. 7. St. John the Baptist preaches to an audience seated or kneeling on the ground.

103. f. 155 *b.* Ch. 9. Temptation of Christ. He stands on *l.* in a landscape. The devil, with horns and clawed feet, clothed in a tunic and long cloak, stands before him, holding a stone.

104. f. 157 *b.* Ch. 13. Sermon on the Mount. Christ stands in *c.* Two disciples on *l.*; the audience seated on *r.* City in background.

105. f. 163. Ch. 22. Beheading of St. John the Baptist. He kneels on *r.* at the door of the prison. The executioner holds down his head and is about to strike. Herodias' daughter stands on *l.*, holding a dish. Finely painted, and not in *grisaille*.

106. f. 166. Ch. 28. Raising of Lazarus. Christ stands with Mary and two disciples on *l.* Lazarus on *r.*, seated on the edge of the tomb, beside which stand three men holding their noses.

107. f. 169 *b.* Ch. 33. Christ drives the money-changers out of the Temple. He stands in an apse with a scourge in his hand. A man with a bag retires on *l.*, two others on *r.*

108. f. 172. Ch. 37. The Last Supper. Judas absent.

109. f. 174. Ch. 39. The Betrayal. Judas lays his hand on Christ's shoulder and kisses him. Peter, sheathing his sword, and Malchus prostrate on *l.* A mass of soldiers in background.

110. f. 176. Ch. 42. Christ crowned with thorns. A man doffs his hat, bends his knee, and offers him a palm-branch. Three others beat him with rods.

111. f. 176 *b.* Ch. 43. The Crucifixion; with the two thieves, who hang by their arms with legs free. No other figures.

112. f. 178. Ch. 46. The Crucifixion. Longinus, with spear, kneels on *l.* Behind him the Virgin and St. John. Soldiers on *r.*

113. f. 178 *b.* Ch. 47. Longinus lies dead with his severed head beside him on *r.* The penitent provost kneels by the body and recovers his sight. A group of men on *l.*

114. f. 179 *b.* Ch. 48. The Deposition. The Virgin, kneeling, and St. John on *r.*

115. f. 181. Ch. 50. The Resurrection. Christ, with resurrection-cross, stands in front of the sepulchre. One soldier asleep in foreground; two others behind. An angel on the cover of the sepulchre.

116. f. 183 *b.* Ch. 54. The three Maries at the open sepulchre.

117. f. 185. Ch. 56. Three Jews bargain with one of the guards to conceal what they had seen and heard.

118. f. 188. Ch. 61. Harrowing of Hell. Christ enters rapidly from *l.* Adam, Eve, and others emerge from an open hell-mouth on *r.*

119. f. 188 *b.* Ch. 62. They meet Enoch and Elijah, clothed, on *l.*, and Adam asks why they had not been in hell.

120. f. 189. Ch. 64. The Ascension. The Virgin and Apostles kneel on either side of a small hill. The feet of Christ are seen above.

121. f. 190 *b.* Ch. 66. Pentecost. The Virgin and Apostles kneel on *l.* and *r.* The Dove, with tongues of flame, enters at a window in *c.*

122. f. 193 *b.* Ch. 71. Stoning of St. Stephen. He kneels to *l.* Two men, *r.* and *l.*, stone him. Castle and water in background.

123. f. 196. Ch. 75. The Virgin kneels to *l.* An angel on *r.* gives her a branch of a tree from Paradise and announces her approaching death.

124. f. 196 *b.* Ch. 76. The Apostles are miraculously brought to the door of the Virgin's house. St. John addresses them.

125. f. 197 *b.* Ch. 78. Assumption of the Virgin. She rises from the ground in a chapel, supported by two angels. The Apostles kneel on *r.* and *l.*

126. f. 201 *b.* Ch. 85. The Virgin supports on the sea a woman caught by the tide on a pilgrimage to Mont St. Michel and taken in labour. Mont St. Michel on *r.* See Ward, *Cat. of Romances*, ii, p. 602.

127. f. 208 *b.* Ch. 96. The Virgin tends a poor widow on her death-bed. A deacon with the Eucharist stands in a doorway on *l.* The Virgin turns towards him. The widow is on a bed laid on the ground. The Virgin's train kneel on *r.* See *ib.*, p. 627. In background a fire on an open hearth with wide chimney.

128. f. 212 *b.* Ch. 102. A dissolute young knight spares a maiden because her name was Mary. He stands with her on *l.* at the entrance to an abbey and presents her to the abbess and a nun, who stand on *r.* See *ib.*, p. 628.

129. f. 217. Ch. 110. A woman kneels in a church on *l.* before an image of the Virgin and Child, whose arm is broken and dropping blood. On *r.* a bandit, who has thrown the



stone that broke it, is falling dead, and his companion, who supports him, is seized by a devil. See *ib.*, p. 630.

130. f. 223. Ch. 119. Nativity of the

Virgin. St. Anne lies on a bed to *l.* A woman on the farther side of the bed holds the infant, and another stands at the foot of the bed on *r.*

Modern binding of light brown morocco with gilt and blind tooling, by F. Bedford. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906. Book-plate of arms of William Horatio Crawford, Lakelands, Cork (sale at Sotheby's, Mar. 12-24, 1891, lot 3255).

## 102

PL. LXXXVII, a

BOOK OF HOURS, containing (1) Kalendar. f. 4;—(2) Sequences of the Gospels. f. 16;—(3) Hours for the several days of the week (cf. MS. 100), viz. of the Holy Trinity, 'pro fidelibus defunctis' (f. 50), of the H. Spirit (f. 58), of All Saints (f. 65), of the H. Sacrament (f. 74), of the H. Cross (f. 81), and of the Virgin (f. 88). f. 43;—(4) 'Missa beate Marie'. f. 95;—(5) Penitential Psalms and Litany. f. 104;—(6) The prayers 'Obsecro te' and 'O intemerata.'. ff. 127, 132 *b*;—(7) Memoriae of saints. For names and references see list of miniatures below, nos. 25-47. ff. 139-169.

A list of contents in a hand of the end of the 15th cent. is prefixed on ff. 1 *b*-2 *b*.

The Kalendar includes:—

Jan. 8. Gudule.  
 „ 30. Aldegundis.  
 Feb. 6. Vedasti et Amandi.  
 Mar. 1. Albini ep.  
 „ 17. Gertrudis.  
 May 13. Seruacii ep.  
 June 8. Medardi ep.  
 „ 19. Martini ep.  
 „ 25. Eligii (red).  
 July 3. Transl. S. Martini.  
 Sept. 3. Remacii.  
 Oct. 1. Remigii et Bauonis.

Oct. 9. Dionisi (red).  
 „ 10. Gereonis cum sociis.  
 „ 21. xi<sup>m</sup> virginis (*sic*).  
 „ 23. Seuerini.  
 „ 26. Amandi ep.  
 Nov. 3. Huberti ep.  
 „ 11. Martini ep. (red); with oct.  
 „ 12. Liuini ep. (red).  
 „ 13. Brixii ep.  
 Dec. 1. Eligii ep.  
 „ 8. Domina nostra (Conception).  
 „ 29. Thome ep. Cantuar.

Livin (in red) and Bavo connect the MS. with Ghent, but from the arms mentioned below it seems to have been executed for a member of the German family of Sachsenheim. This may account for the Memoria of the Three Kings, which points to Cologne, and for the Cologne saints Severin, Gereon, and the 11,000 Virgins in the Kalendar. Special prominence is also given to St. Martin, who had an ancient church at Cologne. The first owner or his wife probably inserted the obits 'matris mee' (Apr. 13) and 'patris mei' (June 5).

The Litany includes Victor, Amandus, Egidius, Blasius, Martinus, and Brixius among Confessors; and Ghertrudis, Ursula, Apollonia, and Juliana among Virgins.



Vellum; ff. 172 (last three blank).  $5\frac{5}{8}$  in.  $\times$   $3\frac{3}{4}$  in. 12 lines in a page, with wide margins. XV cent. (second half). Flemish or perhaps German (Rhenish). Very tightly bound and collation therefore uncertain. A rather large hand, with the letters in the first and last lines occasionally prolonged into the margin and flourished. Richly decorated with eighteen well-painted miniatures and twenty-nine historiated initials, enclosed within borders of foliage, flowers, fruit, and small gold ivy-leaf tendrils and studs, with human figures, birds, &c., interspersed. The subjects are:—

1. f. 16. Gospel Sequences. St. John sits in Patmos, writing on a scroll, with a diminutive black eagle holding an inkpot beside him. A creek between high cliffs in background, and seascape with a city in distance.

In border, a man with spear attacking a winged black leopard, a hawk striking a pigeon, &c.

2. f. 18 *b*. St. Luke on a wide seat, the side of which forms a desk supporting a book. He is writing in another book on a revolving stand fixed in the seat. On *l*. is his ox; and behind the seat a bed. The whole within a chamber with two windows, a projecting chimney, and supporting columns.

In border, a man with stick striking at two herons fighting.

3. f. 21. St. Mark writing at a desk to *l*. His lion with fore-paws on the back of the desk holds an inkpot. On *l*. a recess with books on shelves and a curtain in front. In background on *r*. a long corridor, with a man looking out of a window.

In border, a winged monster attacking a man with spear and buckler, a peacock, &c.

4. f. 23. St. Matthew writing in a scroll on a desk fixed in his seat to *r*. His angel hovers in front of him, holding an inkpot. In an open loggia, with grass-plot and cloisters beyond.

In border, two men, one with a bill-hook, the other carrying a branch, a pheasant, and a monster with neck enveloped in drapery.

5. f. 26. The Passion, from John xviii, xix. Christ nailed to the Cross. One man nails his right hand, while another stretches the arm with a rope, a third nails his feet, and a fourth hammers something on a block of wood. In background horsemen approaching on *r*. and Jerusalem in distance.

In border, eight small medallions with scenes of the Passion.

6. f. 42 *b*. Hours of the H. Trinity. The Father, with imperial crown, on a richly decorated Gothic throne with canopy, supports the dead Son, whose wounds are bleeding, and whose feet rest on an orb. The Holy Dove hovers close to the Father's right ear. An angel on either side, one with a lily, the other with a sword. Background deep blue.

In border, a man with bow and arrow, another with sword and mask-shield, and a peacock.

7. f. 43. In initial D, a man (Abraham?) in a chamber with fire-place and open window kneels before three angels.

In border, a peacock.

8. f. 49 *b*. Hours of the Dead. A bier covered with a blue pall, with mourners on either side. In background a chancel with chanters, and a priest at the altar.

In border, a hawk striking at a heron, a falconer with lure, a man with sword and shield fighting with a monster, &c.

9. f. 50. In init. D, the raising of Lazarus. Christ on *l*. before the tomb, from which Lazarus is rising. Martha stands and Mary kneels on *r*.

In border, a man shooting an arrow at a bird, another spearing a dragon, and a peacock.

10. f. 57 *b*. Hours of the H. Spirit. Pentecost. The Virgin sits in *c*. Five Apostles sit or kneel on either side, and two kneel in foreground. In an apse-like building with vaulted roof, chequered floor, and glazed windows, through one of which rays are entering with the Holy Dove.

In border, the Deity crowned, with orb, a man in armour drawing a sword, and a crested bird. See pl. LXXXVII, a.

11. f. 58. In init. D, a lady, in a pink gown with high conical head-dress, holds two shields of arms, *arg.* a bull's horns *gules* (Sachsenheim) and per fess *arg.* and *az.* (Breitenstein).

In border, a fool, a man playing bagpipes, two monsters, &c. See *ib*.

12. f. 64 *b*. Hours of All Saints. In *c*. under a canopy, Christ in the act of benediction, holding an orb. On *l*. the Virgin, St. Barbara (with tower), St. Katharine (with sword), and other female saints. On *r*. St. John Bapt. (with lamb), St. John Evang. (with cup), and other male saints.

In border, a man with spear fighting a monster.

13. f. 65. In init. D, an angel with joined hands, on a crescent. He has a belt of flames, and rays emanate from his body. Below, on *r*. a saint (St. John?) sits writing.

In border, three angels with lute, organ, and harp.

14. f. 73 *b*. Hours of the H. Sacrament. A priest, with back to an altar, holds out the monstrance to a man and woman (the owner and his wife) kneeling. The man wears a



short green tunic and pink hose; the woman is in green with black mantle and white head-dress.

In border, a man with a club, a monster, and a bird.

15. f. 74. In init. D the High Priest, with mitre, holding a rod in one hand and a small round yellow object in the other. In foreground two men carry a lamb on a pole. In background two other men.

In border, a half-human monster with sword and long shield.

16. f. 80b. Hours of the H. Cross. The Crucifixion, with the Virgin and St. John. Fine landscape with Jerusalem in distance.

In border, the arms of Sachsenheim with mantling and crest, a bull's horns *gules*.

17. f. 81. In init. D a man in armour kneeling with joined hands at a faldstool to *l*. On *r*. the same arms and crest.

In border, an elephant with a tower, in which are two soldiers, on its back. It is trampling on a prostrate man, who pierces its belly with a sword. Also a lady with a lute, &c.

18. f. 87b. Hours of the Virgin. The Annunciation. The Virgin on *r*. kneeling at a faldstool with book before a window, her head turned round towards Gabriel on *l*. The Holy Dove with rays enters through a doorway between them.

In border, an angel with shield of the Sachsenheim arms.

19. f. 88. In init. D a lady gives water from a fountain to a man kneeling on *r*. A gateway in background.

In border, a gallant, an owl, &c.

20. f. 95. Mass of the Virgin. The Virgin and Child, seated on a grass-plat enclosed by a low wall and fence. In background behind the fence two female saints, one crowned.

In border, two men, one carrying a pitcher,

21. f. 103b. Penitential Psalms. The Last Judgement. Christ seated on a rainbow with feet on an orb, showing the Wounds. Below, on *l*. the Virgin, on *r*. St. John Bapt., kneeling. In foreground two men and a woman rise from graves.

22. f. 104. In init. D David kneels to *l*, with a harp, book, and crown before him. Above, the Deity in clouds on *l*. On *r*. the gate of Jerusalem.

In border, a man playing bagpipes, and, in a medallion, David in armour, crowned, with head of Goliath.

23. f. 126b. 'Obsecro te.' The Virgin with the Child sits on *l*, with a red and gold damask canopy, curtain at the back, and carpet. Before her on *r*. a man in black (the owner of the MS.) kneels at a faldstool. In background an arcade with twisted columns and a garden with wall and gate-house beyond.

In border, a man with scimitar, and a monster.

24. f. 127. In init. O the same man, in a black tunic and red hose, kneels before the Virgin and Child. Diapered background.

In border, a gallant and a lady with high conical head-dress conversing.

25. f. 139. Memoria of the Three Kings or Magi. The Virgin with the Child sits on *l*, with Joseph by her side. One king kneeling offers a cup of gold coins to the Child, who plays with them. The two others, one black, stand behind. Landscape with a lofty church.

In border, an angel with scroll 'Gloria in excelsis', and a pelican tearing her breast.

26. f. 141. St. Paul the hermit. He sits at the side of St. Anthony with a napkin across their knees. A raven brings them a loaf (cf. MS. 104, f. 50b). In background a rude hermitage, rocks, and landscape.

In border, a dragon and two monsters, one with a long sword.

27. f. 143. St. John the Baptist. He stands in a landscape, wearing a red mantle over his camel's-hair. On *r*. is his lamb with banner.

In border, a griffin, dragon, &c.

The remaining miniatures are all within initials.

28. f. 145. St. Michael. He is clad in golden armour, with a blue mantle lined with crimson, and tramples on a prostrate devil, who seizes his shield.

29. f. 146. St. Andrew. He holds a book and his cross.

30. f. 147. St. Jerome. He wears a cardinal's red robes and hat, and stands fondling his lion.

In border, two monsters fighting, one, with wings, biting the other's leg.

31. f. 148b. St. Mary Magdalen. She wears a red dress, long green mantle, and blue turban, and holds an unguent-pot.

32. f. 150. St. Francis. He is clad in blue, and is receiving the stigmata. In background a church.

33. f. 151. St. Peter. He kneels on *l*. before our Lord on *r*.

In border, a man throwing a dart at an ape.

34. f. 152. St. Paul. He falls from his horse. The Deity above, with orb. In background a city.

In border, a man with pipe and tabor, another with turban and scimitar, &c.

35. f. 153. St. James. He kneels and a man is about to behead him. Another man on *l*. In background a city.

36. f. 154. St. Laurence. He is roasting on a gridiron. A king and two others stand on *r*.

In border, a man with long sword, and a bird-monster.



37. f. 155. St. George. He is boiled in a cauldron. A man on *r.* is stoking the furnace, and a king and two others stand by. Above, the Deity on *l.*

In border, a youth with a yellow bird on his hand, and a peacock.

38. f. 156. St. Sebastian. He is bound to a tree and beaten by two men on *r.* with clubs. On *l.* a king and another. Cf. MS. 100, f. 235 *b.*

In border, an angel and a large green bird.

39. f. 158. St. Christopher. He kneels to *r.* before a cross botonny raised on three steps. On *r.* a devil on the bank of a river. Landscape, with gates of a city.

In border, a man with sword and shield opposing a dragon.

40. f. 160. St. Adrian. A youth in a red hat, blue mantle, and armour, holding a sword in one hand and an anvil in the other, stands between two lions.

41. f. 161 *b.* St. Nicholas. He wears alb,

red dalmatic, blue chasuble, and mitre. Three boys in a tub on *l.*

42. f. 162 *b.* St. Anthony. He stands with book in one hand and staff in the other. On his *l.* a pig.

43. f. 163 *b.* St. Hubert. He is vested as a bishop and carries a pastoral staff. On *l.* a stag, lying down.

44. f. 164 *b.* St. Anne. She is seated with the Virgin and Child, who holds out his arms to her, on *r.*

45. f. 167. St. Margaret. She is emerging from the back of a dragon.

In border, a woman, a fox carrying off a hen, and a man shooting at a monster.

46. f. 168. St. Barbara. She stands beside a high round tower.

47. f. 169. St. Katharine. She walks reading a book, with her left hand resting on a sword.

Recent binding of boards covered with purple velvet. Silver clasp.

Purchased from J. Rosenthal, of Munich, 1913. For the arms of the original owner (Sachsenheim) and his wife (Breitenstein) see above. On f. 1 is a modern inscription 'No. 9. F. S.' Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 234, pl. 145 from ff. 126 *b.*, 127). It then belonged to Mr. Jeffery Whitehead, and the binding is described as 'old black leather'.

BOOK OF HOURS, containing (1) Kalendar. f. 1;—(2) 'Oratio de sancta Veronica'. f. 14;—(3) 'Hore de sancta Cruce'. f. 17;—(4) 'Hore de sancto Spiritu'. f. 26;—(5) Mass of the Virgin. f. 33;—(6) Sequences of the Gospels. f. 38 *b.*;—(7) Prayers at the Mass. f. 46;—(8) Seven prayers on the Passion [by St. Gregory] beg. 'O Dom. I. C. adoro te in cruce'. f. 53;—(9) 'Hore beate Marie virginis secundum vsum Romanorum'. f. 56;—(10) 'Officium b. M. v. quod dicitur per totum Aduentum'. f. 134;—(11) Penitential Psalms and Litany. f. 145;—(12) 'Vigilie mortuorum'. f. 169;—(13) The prayers 'Obsecro te' and 'O intemerata'. ff. 224, 228 *b.*;—(14) Prayers 'pro tempestate', 'pro patre et matre', &c. f. 232.

The Kalendar includes:—

Jan. 30. Aldegundis.  
Feb. 6. Amandi ep. (red).  
Mar. 19. Joseph Marie ma[r]iti.  
Apr. 15. Helene virg.  
" 21. Marcellini ep.  
" 30. Quirini mart.  
May 15. Dymphne virg.  
June 4. Quirini ep.  
" 5. Bonifacii ep. (red).

June 8. Medardi ep.  
" 25. [Transl.] Eligii ep. (red).  
July 3. [Transl.] Thome apost. (red).  
" 14. Focarii (i. e. Phocae) ep.  
" 15. Diuisio apostolorum (red).  
Aug. 16. Arnulphi ep.  
" 26. Seuerini ep.  
" 31. Paulini ep.  
Sept. 17. Lamberti ep.



Sept. 25. Firmini ep.  
 Oct. 1. Remigii et Bauo[nis] (red).  
 „ 14. Donatiani ep. (red).  
 „ 21. xi<sup>m</sup> virginum.  
 „ 31. Quintini.  
 Nov. 3. Huberti ep.

Nov. 11. Martini ep. (red).  
 „ 16. Othmari.  
 „ 19. Elyzabeth vid.  
 Dec. 1. Eligii ep. (red).  
 „ 14. Nychasi ep. (red).  
 „ 29. Thome archiep. (red).

The provenance is evidently Flemish, and most probably Bruges. St. Dymphna was patron of Ghent in Brabant.

Vellum; ff. 237 (last two blank).  $3\frac{3}{8}$  in.  $\times$   $2\frac{1}{4}$  in. 15 lines in a page. *Circ.* 1500. Flemish (Bruges). Collation uncertain owing to the tightness of the binding. A hand of an Italian type, in pale brown ink; capitals in grey on red heightened with gold, and initials in gold on green or blue grounds. Decorated with fifteen full-page and four half-page miniatures and with borders on the same and opposite pages, mostly composed of flat gold or colour on which are painted natural flowers and fruit, together with birds, butterflies, &c., but some (ff. 13 *b*, 14, 98 *b*, 99, &c.) of an architectural character in flat gold. Two also (ff. 25 *b*, 32 *b*) have pearls and other jewels on a coloured ground, and one (f. 92 *b*) represents a grass-plat with white rabbits enclosed by a wattled fence. The Kalendar is illustrated by the signs of the zodiac with landscape backgrounds on decorated panels on *r.* of the text. The subjects of the miniatures are:—

1. f. 13 *b*. Prayer to the Holy Face. Christ, half-length, with right hand raised in benediction, in the other an orb and cross.

2. f. 16 *b*. Hours of the H. Cross. The Crucifixion; with the two thieves. On *l.* the Virgin supported by St. John. On *r.* the centurion and two soldiers.

In border, symbols of the Passion.

3. f. 25 *b*. Hours of the H. Spirit. Pentecost. The Virgin kneels in centre and the Apostles round her, Peter and John in foreground. Above, the Holy Dove and rays.

4. f. 32 *b*. Mass of the Virgin. The Virgin, half-length, holding the Child.

5. f. 38 *b*. St. John sits in Patmos, writing on a scroll, with his eagle beside him holding an inkpot. In background a seascape with a city in distance.

6. f. 40 *b*. St. Luke sits at a desk on *r.*, writing in a book. His ox kneels behind him in an open doorway. On the wall a portrait of the Virgin.

7. f. 42 *b*. St. Matthew sits on *l.* at a round table with a book-stand, writing in a book. His angel on *r.* holds an inkpot.

8. f. 44 *b*. St. Mark sits on *l.* at a desk, writing on a scroll. His lion in front of the desk. The scene here, as in nos. 6, 7, is a small room with diamond-pane window.

9. f. 55 *b*. Matins of the Virgin. The Annunciation. The Virgin sits on *r.* with a book in her lap, her head turned towards Gabriel on *l.* Above, the Holy Dove and rays. In background a bed with red drapery, and a green sofa.

10. f. 78 *b*. Lauds. The Visitation. The Virgin on *l.* Elizabeth embraces her. Landscape.

11. f. 92 *b*. Prime. The Nativity. The Virgin stands on *r.* in a ruined building adorning the Child, who lies on the ground. On *l.*, outside the door, Joseph, wearing a quaint black hat. On extreme *r.* the ox and ass and manger. See pl. LXXXVII, b.

12. f. 98 *b*. Tierce. The Angel and Shepherds. Two shepherds, one with bagpipes standing, the other, on *r.*, seated on the ground, both gazing at the angel above in clouds. Landscape with water and church in distance.

13. f. 104 *b*. Sext. The Adoration of the Magi. The same building as in no. 11. The Virgin and Child and Joseph on *r.* One Magus kneels in the doorway and makes his offering; the other two, one black, stand outside.

14. f. 110 *b*. None. The Presentation. The Virgin and Child in *c.* Joseph, with doves in a net-bag, on *l.* Simeon on *r.* behind a draped altar under a green canopy, with Anna on his right.

15. f. 116 *b*. Vespers. Slaughter of the Innocents. On *r.* a woman kneels with arms raised. On *l.* a soldier stabs her infant. Another soldier behind pursues a woman who runs with her infant into a doorway. In background tiled and thatched houses.

16. f. 126 *b*. Compline. The Flight into Egypt. Joseph, with a basket slung over his shoulder, walks behind the ass to *l.* In background houses and a bridge over a river, with a soldier slaying an infant.

17. f. 133 *b*. Office for Advent. Coronation of the Virgin. Christ, with imperial crown, sits enthroned. In his left hand an orb and cross, in the other a crown, which he places on the kneeling Virgin's head.



18. f. 144 *b*. Penitential Psalms. David kneels to *r.*, with crown and harp at his feet. Above, the Deity in clouds, holding three darts. In background a castle on a hill, and a city in distance.

19. f. 168 *b*. Vigils of the Dead. Raising of Lazarus. Christ with two disciples on *l.* Lazarus stands up in his grave, with joined

hands, on *r.* Martha and Mary, one kneeling, behind. In background the wall of the cemetery, with landscape seen through a gateway.

There is also a very small miniature of the Virgin seated, with the dead Christ across her knees, before the prayer 'Obsecro te' (f. 224), the figures being in flat gold on blue.

Original binding (rebacked) of dark brown leather: a panel divided into two vertical compartments decorated with interlaced vine-branches, in the hollows of which are birds, deer, &c., now very indistinct; round the panel the inscription 'ludouicus bloc ob laudem xpristi (Christi) librum hunc recte ligauit'. Silver clasp with fleur-de-lis mounting. A similar binding by Ludovicus Bloc (1484-1529) with the same inscription is used for Brit. Mus. Egerton MS. 2125 (Weale, *Bookbindings in the South Kensington Museum*, 1894, p. 183, no. 376). Edges gilt.

Purchased at Sotheby's (Sneyd sale, lot 384), Dec. 1903. Book-plate of arms of the Rev. Walter Sneyd (cf. MS. 58). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 239).

## 104

## PL. LXXXVIII

BOOK OF HOURS, of Sarum use and Flemish origin. Contents: (1) Kalendar. f. 1;—(2) Sequences of the Gospels. f. 13;—(3) 'Deuotissima oratio ad Ihesum Christum', beg. 'Dom. I. C. fili dei viui qui pendens in cruce'. f. 19;—(4) 'Memoria de sancta Trinitate'. f. 21;—(5) The prayers 'Obsecro te' and 'O intemerata'. ff. 26, 30 *b*;—(6) Prayer beg. 'Deus propitius esto'. f. 33;—(7) 'Octo versus sancti Bernardi', beg. 'O bone Ihesu illumina oculos' (cf. MS. I, f. 83). f. 36;—(8) Prayer beg. 'Omnip. sempit. deus qui Ezechie'. f. 37;—(9) Memoriae of saints. For names and references see list of miniatures below, nos. 3-18. ff. 38-73;—(10) Hours of the Virgin 'secundum vsum Sarum'. f. 74;—(11) 'Salve regina', with collect. f. 144 *b*;—(12) 'Quinque gaudia beate Marie' and 'Septem gaudia', with collects. ff. 146 *b*, 147 *b*;—(13) Penitential Psalms and Litany. f. 151;—(14) Office of the Dead. f. 185;—(15) 'Commendaciones animarum'. f. 231;—(16) 'Psalmi de passione domini', viz. xxi-xxvi, xxix, xxx. f. 251;—(17) 'Quindecim oraciones', beg. 'Dom. I. C. eterna dulcedo'. f. 266;—(18) 'Psalterium sancti Ieronimi', preceded (f. 276) by a prologue and the prayer 'Suscipere digneris'. f. 279.

The Kalendar includes:—

Jan. 8. Gudile virg.  
Feb. 6. Amandi et Vedasti.  
Mar. 2. Cedde ep.  
" 17. Gertrudis virg.  
" 18. Edwardi [mart.].  
Apr 19. Elphegi ep.  
May 19. Duusti (Dunstani) ep.  
" 26. Augustini ep. [Cant.].  
June 21. Leofridi abb.  
July 15. Transl. Zwichini (Swithini).  
" 18. Arnulphi.  
Aug. 6. Oswaldi regis.

Sept. 5. Bertini abb.  
" 17. Lamberti ep.  
" 25. Firmini ep.  
Oct. 6. Transl. Hugonis (red).  
" 17. Etheldrede virg.  
Nov. 7. Willebrordi ep.  
" 16. Edmundi ep. [Cant.].  
" 17. Hugonis (red); with octave.  
" 20. Edmundi regis (red).  
Dec. 3. Bertini ep.  
" 29. Thome Cant. (red); with octave.



Names of English saints, mostly in a corrupted form, also occur in the Litany, which includes Francis, Louis of Toulouse, Bernardino, Edward, Zwichin (Swithin), and Kyrinus (Birinus) among Confessors; and Wilgefortis (Wilgeburgis), Ytisberga (Ethelburga), and Sitha (Osyth) among Virgins.

The Sarum use in the Hours and the English saints in the Kalendar and Litany make it evident that the MS. was intended for England.

The Memoriae at Lauds of the Virgin (f. 96) are for the Holy Spirit, H. Trinity, H. Cross, SS. Michael, John Bapt., Peter and Paul, Andrew, John Evang., Stephen, Laurence, Thomas Mart., Nicholas, Mary Magd., Katharine, and Margaret, Relics of saints, All Saints, and Peace.

Vellum; ff. 300 (last three blank).  $6\frac{1}{2}$  in.  $\times$   $4\frac{1}{2}$  in. 16 lines in a page, with very wide margins. *Circ.* 1500. Flemish (Bruges). Collation uncertain, but the volume is apparently complete, except that single leaves with miniatures have been cut out after ff. 25, 44, 45, 46, 51, and 60. It is an extremely fine example of the Bruges school, including 32 miniatures and 71 borders, 64 of which are on the pages with miniatures and the pages opposite them, and the rest, with one exception (f. 13), on pages which were opposite the miniatures now missing. The twelve Kalendar-leaves have no miniatures or borders. The smaller initials are in grey on a red ground stippled with gold; the larger initials on gold panels in blue, filled in with light gold foliage on a red ground.

The miniatures, which are by more than one hand, are beautifully painted in the style of Memling and Gerard David, with admirable landscape and architectural backgrounds. The treatment in some cases resembles that in other well-known MSS. of the same school, such as the Grimani Breviary and MS. xiii of the Huth collection in the British Museum (*Cat.*, 1912, p. 16, pls. 13-16). In the list below nos. 2, 20, 28, 29, 31 have a very striking likeness to the same subjects in the former MS. The borders are in the usual Flemish style of the time, consisting of graceful scrolls of conventional foliage, and flowers, fruit, birds, butterflies, insects, &c., painted with the utmost fidelity to nature on bands of colour or dull gold. The lilies on ff. 107, 251, irises on f. 132, sweet peas on f. 140, and roses on f. 266, may be specially noticed. A few borders of a different character are described below in connexion with the miniatures which face them (nos. 7, 10, 16, 24, 32). The subjects of the miniatures are:—

1. f. 18 b. Prayer. Mass of St. Gregory. He kneels at an altar with back to the spectator, wearing a gold chasuble. His papal tiara is laid on a corner of the altar, on either side of which kneels a cardinal, the one on *r.* holding a triple cross. Behind the altar Christ stands in front of the Cross, wearing a loin-cloth and showing his Wounds. On either side of him are instruments of the Passion, &c., on *l.* the column (on top of which is the cock) and two scourges, on *r.* the seamless coat, which hangs over the back of the altar, the hammer and nails, a basin and ewer, and a bag out of which coins are dropping; and on a level with his head are seven very finely drawn heads in shadow, including Pilate, the High Priest, and Judas. The altar-cloth is blue and gold, with a row of meaningless letters along the top; the steps are green. Background in the centre dull gold, the rest grey.

2. f. 20 b. 'Memoria de S. Trinitate.' Within a gold mandorla on a red ground the Father and Son, both in pink robes, with the

Holy Dove hovering between them. The Father's right hand is raised in benediction, in the left he holds a sceptre. The Son holds the same sceptre with his right hand and in the left a long cross, the foot of which rests on a blue firmament below, showing the sun, moon, and stars.

The miniature for 'Obsecro te' (after f. 25) is missing.

3. f. 38. 'Commemoracio de S. Paulo.' He stands in front of a crimson curtain, with a sword, the point of which is on the ground, in his left hand. Landscape with water and mountains.

4. f. 39. Memoria of St. Leonard. He stands in a church, with book in one hand and fetter in the other.

5. f. 40. St. David. He stands in front of a crimson curtain in a church, holding a sceptre and book. He wears a crown, blue and gold robes, and a fine lace tippet.

6. f. 41. St. Jerome. He kneels to *l.* before a crucifix fixed to a tree. He is tonsured



and wears a brown garment only, open in front, showing a bleeding wound in his chest, made by a stone held in his hand. His red robe hangs on a tree in background.

7. f. 42 *b*. The Three Kings. Adoration of the Magi. The Virgin and Child on *r*. on a red divan under a grey awning. A grey-headed Magus kneels and kisses the Child's foot; another, young and clean-shaven, kneels on his right; and the third, a negro, stands on *l*., with five rustics behind him. In a wooden building, with the ox and ass in a stall in the background. Joseph is standing at the entrance of the stall. For the same subject see below, no. 23.

Miniatures of SS. John Bapt., Adrian, and George are missing after ff. 44, 45, 46.

8. f. 48 *b*. St. Christopher. He is wading a river, holding with both hands a long staff. On his shoulders, grasping his head, is the child-Christ. Steep cliffs on *r*., and shipping and a city across the estuary in the distance. Cf. Huth MS. xiii (*Cat.*, pl. 13, d), but the monk there on the cliff holding a lantern does not appear here.

9. f. 50 *b*. St. Anthony. He walks to *r*. near a stream, with staff in one hand and bell in the other, wearing a full grey cloak and hood with a tau-cross on the shoulder. Above, he is being carried aloft by a devil, and three other devils are beating him with sticks. In the landscape distance he is seated with St. Paul the Hermit, and a raven brings them bread (cf. MS. 102, f. 141).

A miniature of SS. Fabian and Sebastian is missing after f. 51.

10. f. 53 *b*. St. Erasmus. He is stretched on a board, wearing a loin-cloth, and his entrails are being wound out through an incision in his stomach by a windlass turned by two men on *r*. and *l*. His vestments and mitre lie beside him. In the landscape a king with crown and sceptre, and two courtiers.

In the border opposite (f. 54) is a river running past a castle and other buildings. In the foreground a boat moves to *r*., carrying in the stern a man with a steering-oar, who is drinking from a bottle, and in front of an awning a man and woman playing a flageolet and lute. A flagon and a branch of a tree are in the bow.

11. f. 55 *b*. St. Thomas of Canterbury. He kneels at an altar with joined hands looking upward. His head is gashed, and the four knights are attacking him, two on *l*. with battle-axe and lance, two on *r*., one of whom strikes at him with a two-handed sword.

12. f. 57 *b*. St. Nicholas. He stands in the act of benediction before a rich blue and gold curtain in the apse of a church, vested in alb, gold dalmatic, and blue chasuble, with mitre and pastoral staff. Between the pillars

of the apse and the outer wall of the church people are walking.

13. f. 59 *b*. 'De b. v. Maria.' The Virgin, half-length, in white, wearing a light fleur-de-lis crown, carrying the Child on her right arm, her left hand laid on her bosom. Dark-blue background, with gold canopy and curtains.

A miniature of St. Anne is missing after f. 60.

14. f. 62 *b*. St. Margaret. She kneels on *l*., with joined hands holding a small cross, in a dark vaulted prison. A dragon on *r*., breathing out smoke. The Holy Dove in a glory above, with rays descending upon her.

15. f. 64 *b*. St. Elizabeth. She stands, dressed as a nun, at the door of a building on *l*., with a basket of loaves. On *r*. three beggars, one in rags with a basket on his arm, to whom she gives a garment, the second a woman with infant and basket, and the third a pilgrim with scallop shells round his cap. Above, an angel bearing two crowns (earthly and heavenly).

16. f. 66 *b*. St. Sitha (Osyth). She walks in a meadow, with an open book on a cushion in her left hand and a small bag or purse in the other. Her dress is cloth of gold over a green petticoat, and her mantle pale grey. Fine landscape; on *l*. a castle, on *r*. a church at the end of a long avenue.

In the border opposite (f. 67) two knights are jousting; on *l*. a fool sits astride the barrier, and on *r*. two ladies look over it. In background buildings and an open square (Bruges?).

17. f. 68 *b*. St. Katharine. She stands under a pink canopy with draped curtains in front of a curtain of dull gold divided into lozenges, each containing a blue fleur-de-lis. In one hand she holds an open book, the other rests on the handle of a sword, and her feet are on the prostrate Maxentius. She is crowned, and wears a green under-garment, a sleeveless upper-garment of gold, and a grey mantle. One of the most charming figures in the MS. In background, on *r*. her wheel, with fire raining from heaven, and a wall, beyond which are trees and buildings.

18. f. 70 *b*. St. Barbara. She walks to *r*. on a grass-plat enclosed by a low wall, with a palm-branch in one hand and an open book on a cushion in the other. In background buildings with water and a bridge, and a number of figures in procession.

19. f. 73 *b*. Matins of the Virgin. The Annunciation. The Virgin sits on a cushion on *r*. in a lofty chamber, with hands folded on her bosom, an open book on the ground before her. Gabriel, whose wings are blue, red, green, and grey, on *r*., and the Holy Dove in a glory above, with descending rays.

20. f. 85 *b*. Lauds. The Visitation. The Virgin on *l*., Elizabeth, with bent knees, on *r*.,



and behind her an old man (Joseph or Zacharias) leaning on a staff. In background buildings, with water, &c.

21. f. 106 *b*. Prime. The Nativity. In a yard enclosed by a low wall, under a ruined roof, the Child lies in a manger-cradle on the ground. On *l*. the Virgin, on *r*. Joseph, and in foreground three angels, kneel in adoration. The ox and ass recline behind. Two other angels hover above, and the star shines through a hole in the roof. On the farther side of the wall on *l*. are three shepherds, one of whom leans far over it in order to see the Child. In background a church and other buildings.

22. f. 113 *b*. Tierce. The Angel and Shepherds. In a fold on a slope on *r*., with sheep and a dog, two shepherds, one seated and the other kneeling. They gaze at an angel above, who points to a glow in the sky with descending rays. In background on *l*. houses, a church, &c.

23. f. 119 *b*. Sext. Adoration of the Magi. The treatment resembles that of no. 7, with some difference in details. On *r*. is a tripod stool on which is a bowl and spoon. The Magus who is kissing the Child's foot is clean-shaven and bald, and the other kneeling Magus is bearded. The building too is somewhat different, and rays are entering through a window.

24. f. 125 *b*. None. The Presentation. In the porch of the Temple, with a view down a street on *l*., the Virgin, Joseph with two doves in his hands, and a maid with a lighted taper. The Virgin holds out the Child to Simeon, who stands at the foot of a flight of steps on *r*., with Anna behind him.

The border has a grey ground divided by gold lines into lozenges, in each of which is a gold fleur-de-lis.

In the border opposite (f. 126) is a river flowing past a castle, with a boat on it, having a pink awning in the stern, rowed by eight oarsmen in white with white hoods. Two men stand in the bow blowing long trumpets with pendent banners of the royal arms of England (France and England quarterly). A tall flagstaff with a long pink and blue streamer bearing the Garter motto, of which only the firstword 'Honi' is visible.

25. f. 131 *b*. Vespers. The Flight into Egypt. Joseph, who has a basket and bundle over his shoulder, leads the ass to *l*. In landscape on *r*. sloping fields on a precipitous hill, a man reaping corn (cf. MS. 108, min. 15), a gold column from which idols are falling, and a building in distance.

26. f. 139 *b*. Compline. Slaughter of the Innocents. Three women (wearing turbans) with infants on *l*., three soldiers attacking them on *r*. Similar scenes in distance.

27. f. 150 *b*. Penitential Psalms. David kneels under a portico, with his crown on the ground and his harp on a bench. Above, in a glory the Deity brandishing three darts. Fine buildings and landscape background.

28. f. 184 *b*. Vigils of the Dead. A bier before the altar in the choir of a chapel, with black-hooded figures on each side and clergy in stalls above chanting. On the end of the stand bearing candles above the bier are two shields of arms, *arg.* a manche *sable* (Hastings). These arms also appear several times along black drapery hanging from a large chandelier above the choir, as well as on a banner supported by the same chandelier; but in every case they have been painted over the royal arms of England (cf. no. 24 above). Besides this banner there are three others on the chandelier, viz. (1) *or* a chevron between three martlets *sable*; (2) *gules* two bars over three estoiles *or*; and (3) *or* two bars *sable* with an indistinct chief(?). The first coat was borne by Comberton, co. Linc., and Cowell, co. York, and also (Brit. Mus. Add. MS. 31961, f. 119 *b*) by Van den Bossche. For the Hastings arms see below. Only the arms of England appear to be of the same date as the MS.

29. f. 230 *b*. Commendation of Souls. The Last Judgement. At the bottom the blue firmament with sun and stars. From behind it nude souls are rising, and are borne aloft by angels, one standing and two sitting on an angel's shoulders, another standing on an angel's outstretched palms. Above, within a double circle of cloud on a glowing gold background the Deity, half-length, with arms extended, wearing a triple tiara. This is an interesting picture, and the drawing is excellent. See pl. LXXXVIII, a (ff. 230 *b*, 231).

30. f. 250 *b*. Psalms of the Passion. The Crucifixion. Christ, with fluttering loin-cloth, on a very high cross. On *l*. the Virgin and three other women. On *r*. St. John weeping. In background horsemen riding away to Jerusalem in distance. The sky suffused with a golden glow. See pl. LXXXVIII, b (ff. 250 *b*, 251).

31. f. 265 *b*. Fifteen Prayers. Christ washing the disciples' feet. In a long hall with vaulted wooden roof, Christ in *c*., with a towel tied round his waist, addresses Peter seated on *r*. with hands uplifted and his feet drawn under him. A servant on *l*. sets a large basin on the floor. The other disciples with feet bared sit round on benches.

32. f. 278 *b*. Psalter of St. Jerome. He sits on a low brick bench, wearing a cardinal's robes and skull-cap, with his red hat beside him. Behind him is the barred window of his cell, with a chapel beyond. An ass with a load of wood is coming towards him, followed by a lion. In the distance is a wood, with the



saint kneeling before a crucifix in a tree (cf. no. 6).

In the border opposite (f. 279) a hairy wild man, with club and buckler, mounted on a bird-monster, is fighting in water with another

monster, whose upper part is a man in armour to the waist, with sword and shield. Two other wild men with clubs are running down to the water's edge and more are coming out of a cave (cf. MS. 105, min. 36).

Modern binding of red morocco richly tooled; with lining of white watered silk decorated with light sprig-work in red. Gilt gauffered edges.

Purchased from B. Quaritch, 1910. As noticed above (no. 24) the royal arms of England appear on f. 126, and they have been obliterated (no. 28) on f. 184 *b*. It is possible therefore that the MS. originally belonged to Henry VII or Henry VIII; but the arms were perhaps merely introduced because its destination was England. The arms of Hastings which are painted over the royal arms on f. 184 *b* have also been inserted later in the borders on ff. 13, 74, 151, in the first case surmounted by a crest, viz. a bull's head *sable*, and in all three encircled by the Garter. They are no doubt those of Sir Edward Hastings, created K.G. in 1554 and Baron Hastings of Loughborough in Jan. 1557<sup>7</sup>; and it may be inferred from the absence of a coronet that the MS. came into his possession between these dates. He was a zealous Catholic, and was made Master of the Horse by Queen Mary in 1553 and Lord Chamberlain in 1557. He died Mar. 5, 1572<sup>1</sup>. The significance of the other arms on f. 184 *b* is doubtful.

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## PL. LXXXIX

BOOK OF HOURS, of Roman use and Flemish origin. Contents: (1) Kalendar. f. 1;—(2) 'De sancta facie Cristi Ihesu dei': prayer to the Holy Face. f. 14;—(3) 'Passio dom. nostri Ihesu Cristi secundum Iohannem'. f. 15;—(4) 'Hore sancte crucis'. f. 25;—(5) 'Hore de sancto spiritu'. f. 31;—(6) 'Missa b. Marie uirginis'. f. 36;—(7) Sequences of the Gospels. f. 42;—(8) The prayer 'Obsecro te'. f. 47;—(9) 'Hore Marie uirginis'. f. 50;—(10) Penitential Psalms and Litany. f. 107;—(11) 'Vigilie mortuorum'. f. 23;—(12) Prayers to the Trinity and the Three Persons. f. 158;—(13) 'Orationes deuote': the seven prayers of St. Gregory. f. 160;—(14) 'Versus doctoris melliflui Bernardi': nine verses from the Psalms and a prayer. f. 161 *b*;—(15) The prayer 'O intemerata'. f. 163;—(16) Memoriae of saints. For names and references see list of miniatures below, nos. 45–60. ff. 165–185.

The Kalendar includes:—

Feb. 6. Amandus ep. (red).  
" 20. Eucharis ep.  
" 25. Walburgis.  
Mar. 17. Gertrudis.  
Apr. 6. Firminus m.  
" 29. Petrus mart. (red).  
May 11. Mamertus ep.  
" 25. Transl. Francisci.  
June 3. Bonifacius ep. (red).

July 11. Benedicti transl. (red).  
Aug. 5. Dominicus (red).  
Sept. 3. Remaclus ep.  
Oct. 1. Remigius et Bavo epp. (red).  
" 2. Transl. Clare.  
" 3. Duo Ewaldi.  
" 13. Donatianus ep. (red).  
Nov. 12. Livinus ep.

The Litany includes Domini, Claude, Anthony, and Donatian among Confessors; and Elizabeth, Clare, and Gertrude among Virgins.

Vellum; ff. ii + 185. 7<sup>3</sup>/<sub>4</sub> in. × 5<sup>1</sup>/<sub>8</sub> in. 20 lines in a page, with wide margins. Early XVI cent. Flemish (probably Bruges). Collation, ff. i, ii, 1<sup>6</sup>, 2<sup>6</sup>, single leaf, 3<sup>10</sup>, single leaf, 4<sup>8</sup>–12<sup>8</sup>,



13<sup>10</sup>, 14<sup>8</sup>–18<sup>8</sup>, 19<sup>10</sup>, single leaf, 20<sup>8</sup>, 21<sup>6</sup>, 22<sup>8</sup>, 23<sup>6</sup>. The single leaves (ff. 13, 24, 157) are blank on the *recto* and have a miniature on the *verso*.

The MS. belongs to the same class of productions of the famous Bruges school as No. 104, but the work is less fine and more unequal in quality. It contains twenty-seven large miniatures, twelve smaller ones, mostly within initials, and twenty-four historiated borders in the Kalendar.

The miniature-pages have full borders, several of which are historiated, and there are strips of border on one side of the text throughout, composed of floral and scroll decoration, with birds, butterflies, &c., on a dead gold or coloured ground. Several of the full borders are of an architectural type in dead gold. The small initials and the line-endings are in delicate grey on gold.

The highly interesting series of scenes of contemporary life in the Kalendar, two in a month, measure  $6\frac{1}{2}$  in.  $\times$   $4\frac{1}{8}$  in. A space, however,  $4\frac{3}{8}$  in.  $\times$   $2\frac{5}{8}$  in., rather nearer the inner than the outer edge, is occupied by the text, which has the appearance of being laid over the picture. The subjects of these and the other miniatures, which are by several hands, are :—

1. f. 1. Jan. A man and his wife sit before a fire on *r.* at a round table, on which there is food. A manservant approaches from *l.* carrying a pie. A child sits on a stool at the corner of the fireplace, and a dog is begging. The outside of the house is seen above, with snow falling. In *r.* upper corner Aquarius, a naked youth emptying a pitcher.

2. f. 1 *b.* A street, with snow on the ground and roofs. In a sledge drawn by a horse led by a youth to *r.* two men and two women. Another youth runs behind shouting.

3. f. 2. Feb. Two men lop trees and a third binds up a large faggot. In background, beyond a wattled fence, another man, also lopping. Above, on *r.* Pisces.

4. f. 2 *b.* A similar scene, but beyond the fence on *l.* is a farm, with a woman carrying a pitcher and basket.

5. f. 3. March. Two men are digging; a third leans on his spade. In background a man plants a tree in front of a farm-house. Above, on *r.* Aries.

6. f. 3 *b.* In a garden, the owner gives orders to a gardener, who doffs his hat. On *l.* a man on a ladder trains a fruit-tree over a trellis. On *r.* a woman plants a small bush.

7. f. 4. April. In a farm-yard, on *l.* a woman milks a cow; in *c.* a man drives a flock of sheep through a gate; on *r.* a shepherd with dog. In background a man sits on the ground playing a bagpipe. In distance a city. Above, on *r.* Taurus.

8. f. 4 *b.* A youth on horseback with a lady on a pillion behind him gallops to *r.* A man with a pole runs before, another behind, each with a dog. In background a thick wood, and in distance on *l.* two men with dogs pursue a stag.

9. f. 5. May. A youth on a ladder set against the wall of a house on *r.* gives a plant in a pot to a lady at a window. Below, three musicians with lute, harp, and tabor and pipe,

serenade her. Above, on *r.* Gemini, two naked figures kissing.

10. f. 5 *b.* In a boat moving to *l.* three men and three women, with a boatman in the bow punting. One man plays on a pipe and a lady sings, holding a sheet of music. On *l.* a bridge; a man and woman lean over the parapet and address the boatman. In background a castle and a wood.

11. f. 6. June. Two men are mowing grass; one drinks from a bottle. In background on *r.* a farm-house and another mower. Above, on *r.* Cancer.

12. f. 6 *b.* A man and woman are hay-making. In background on *l.* two men hoist up a truss with a pulley, and another at the door of a loft in a barn draws it within.

13. f. 7. July. Three men and a woman are reaping corn. In background on *r.* a wood. Above, on *r.* Leo.

14. f. 7 *b.* Three men bind up sheaves. In background on *l.* a farm-house and a woman with a basket on her head.

15. f. 8. Aug. Two men in a barn thresh corn; another drinks from a bottle. Above, on *r.* Virgo, a girl with palm-branch.

16. f. 8 *b.* Two men winnow corn, and a third shovels it up. In background on *l.*, seen through a doorway, another with a sack on his back.

17. f. 9. Sept. Three men and two women gather grapes in a vineyard. Above, on *r.* Libra.

18. f. 9 *b.* A man in a vat treads grapes, and a woman lifts a basket full. Outside on *l.* a man brings in a basket on his shoulders and another gathers grapes. In distance men and dogs hunt a stag.

19. f. 10. Oct. A man ploughs with two horses to *r.* In background on *r.* a farm-house and a woman with pitcher and basket. Above, on *r.* Scorpio.

20. f. 10 *b.* Two men sow corn. In back-



ground on *l.* the farm-house and woman as in no. 19.

21. f. 11. Nov. A swineherd with pigs, and a man with a long pole beating oaks for acorns. Above, on *r.* Sagittarius.

22. f. 11 *b.* On *r.* the same swineherd and pigs. On *l.* a citizen pays a farmer money for a pig. In background on *l.* a man drives a pig along a street, with a cord tied to its leg.

23. f. 12. Dec. On *l.*, in an open square, a butcher singes a pig in a fire. On *r.* a woman carries two pails. In background on *r.* a man draws water from a well; houses beyond. Above, on *r.* Capricornus.

24. f. 12 *b.* A street-scene in a snow-storm, with three men, a woman and child, and a nun.

25. f. 13 *b.* Prayer to the Holy Face. Christ, full-face, half-length, nimbed with rays; his right hand raised in benediction, left resting on a crystal orb with jewelled cross. Red robe fastened by a large emerald brooch. Blue background.

Architectural border in dead gold, with statues in niches, and at the foot St. Veronica exhibiting the sudarium to four worshippers.

On the opposite page a border of peacock feathers.

26. f. 15. Passion according to St. John. The Agony. Christ kneels to *r.*, with hands raised above his head. Before him a high rock, on which is a chalice. In foreground the three disciples lie asleep. In background soldiers enter at a gate. Jerusalem in distance.

The border includes several scenes with no division between them, viz. (a) Christ finds the disciples sleeping; (b) his assailants fall backwards; (c) Peter strikes off Malchus's ear; (d) Judas slinks off, holding a bag; (e) Christ is seized and his hands are bound.

27. f. 24 *b.* Hours of the H. Cross. The Crucifixion. On *l.* the Virgin, with clasped hands, supported by St. John, with two women behind. On *r.* a man on horseback, richly clad and wearing a turban, points upwards to the inscription over the Cross, another on foot lays his right forefinger on his left thumb. Soldiers behind. In background on *l.* a steep rock, and Jerusalem in distance. See pl. LXXXIX, a.

In border, seven scenes of the Passion in medallions, viz. (a) Christ in the garden; (b) he is betrayed; (c) brought before Pilate; (d) scourged; (e) crowned with thorns; (f) dragged along and assaulted when bearing his Cross; (g) laid in the tomb.

28. f. 25. Small, in initial. Christ, with pennoned cross, draws Adam by the hand out of hell.

In border, seven more scenes in continuation of no. 27, viz. (a) Christ rises from the tomb; (b) the angel and the three Maries; (c) Christ

appears to Mary Magdalene; (d) sups with the two disciples at Emmaus; (e) shows his side to Thomas; (f) appears to the Virgin and disciples; (g) ascends to heaven.

29. f. 31. Hours of the H. Spirit. Pentecost. The Virgin kneels in *c.* at a low desk, on which is a book, with the disciples round her and the Holy Dove above.

In border, a peacock.

30. f. 36. Mass of the Virgin. Small,  $1\frac{5}{8}$  in. square. St. Luke sits in a studio painting a portrait of the Virgin on an easel to *l.* His ox lies on the ground behind him. See pl. LXXXIX, b.

In border, on a larger scale, six finely painted crowned figures, with sceptres, in various attitudes.

31. f. 42. Gospel Sequences. St. John sits in Patmos facing *r.*, with a book on his knees and his eagle in front of him holding an inkpot and pen-case. In the sky on *r.* the Virgin and Child, and a dragon.

Architectural border in dead gold on pink, with statues in niches.

The page (f. 46 *b.*) before 'Obsecro te' has been left blank for a miniature not inserted.

32. f. 50. Matins of the Virgin. The Annunciation. The Virgin kneels on *r.* with an open book before her and turns her head to Gabriel on *l.* The Holy Dove descends from *l.* In background a large bed with red hangings and coverlet.

In border, on *l.* the Burning Bush; on *r.* Moses takes off his shoes, and, above, he receives the Tables of the Law.

33. f. 65. Lauds. The Visitation. Elizabeth hurries out of a house on *r.* to greet the Virgin.

This and the other miniatures in the Hours of the Virgin are small, within initials.

34. f. 74. Prime. Creation of Eve. The Creator holds her by the hand as she emerges from Adam's side. A very unusual subject for Prime.

In border, on *r.* a grey-bearded king (David), richly clothed, kneels to *l.* on a terrace with trellis-fence, on which his crown and sceptre are laid. He gazes at a vision of the Virgin and Child in the *l.* upper corner. Behind him are two ladies (one with a fantastic head-dress) and a gallant, and in front of him a white hound and two guards with halberds. In background a palace.

35. f. 78. Tierce. The Angel and Shepherds. One shepherd stands on *l.*, the other kneels on *r.*, both gazing up at a glory (the angel is not visible). Between them a keg, and in background sheep.

In border, a human figure with club and buckler emerging from a snail-shell.

36. f. 82. Sext. Adoration of the Magi. The Virgin (with long curls) and Child on *l.*



One Magus kneels, the other two (one a Moor) stand, all holding gold cups.

In border, on *r.* and below, the same scene precisely as in MS. 104, no. 32; at the top, on a much smaller scale, four men and two dogs hunt a stag.

37. f. 85. None. The Presentation. The Virgin on *l.*, with Joseph behind her, holds out the Child across a draped altar to Simeon. In background Anna (nimbed).

In border, Jacob sleeping. On *r.* a ladder resting on his body and reaching to heaven, with angels ascending and descending. On *l.* a finely drawn castle.

38. f. 89. Vespers. Slaughter of the Innocents. A woman with swathed infant flees to *r.* A soldier pursuing grasps her shoulder.

In border, a peacock and pigeons.

39. f. 95. Compline. The Flight into Egypt. The ass moves to *l.*; Joseph walks on a level with its hind quarters, holding the halter.

A curious border with pots of flowers set within circular openings in a dead-gold façade.

40. f. 107. Penitential Psalms. David kneels to *r.*, with crown, sceptre and harp laid on the ground. In the sky on *r.* the Deity brandishing three darts. Fine buildings in background.

In border, knights richly caparisoned; Uriah falling in battle; and a camp and landscape.

41. f. 123. Office of the Dead. On *l.* three men on horseback, two crowned, with lances, the third wearing a long red mantle. On *r.* three crowned corpses standing erect, with lance, spade, and coffin-lid respectively.

Architectural border in dead gold, with three skulls on *r.* and a corpse below.

42. f. 157 *b.* Prayer to the Trinity. The Father enthroned supports the dead Son, over whose head hovers the Holy Dove. Above, *r.* and *l.*, two angels hold up the curtains of the canopy over the throne.

Border of broad diagonal blue and dead-gold bands, with flowers, scrolls, a peacock, &c.

In the small initials of the prayers to the Three Persons (ff. 158 *b.*, 159, 159 *b.*), the Father with orb and cross, the Son crowned with thorns, and the Holy Dove.

43. f. 160. Prayers of St. Gregory. Mass of St. Gregory. He stands before an altar on *r.* elevating the Host. Two servers and a cardinal kneeling behind him. Above the altar Christ showing the Wounds, with the Cross and instruments of the Passion.

In border, instruments of the Passion, fine heads of the High Priest, Pilate, Judas, &c.

44. f. 161 *b.* Verses of St. Bernard. He stands, full-face, in front of a red curtain, in Cistercian habit, holding a pastoral staff, a book, and a chain attached to a devil crouching at his feet. In background a chapel.

45. f. 165. St. Michael. In full armour, he fights with two devils, one of whom clasps his leg.

The figures in this miniature and in nos. 46, 48 are on a larger scale than elsewhere.

In border, a clock with bell and weights, a blue and white vase, two coral necklaces, &c.

46. f. 166. St. Peter with book and two keys, and St. Paul with large two-handed sword.

47. f. 167. St. Andrew, in front of a blue curtain, with right hand on a large saltire cross. Landscape, with city in distance.

48. f. 168 *b.* St. Philip with decorated cross, and St. James with staff.

49. f. 170. St. Laurence, in a church, holding a large book and a gridiron.

50. f. 171. St. Sebastian, bound to a tree on *l.* Two archers on *r.* shoot at him. Water and a city in background.

51. f. 173. St. George. He gallops to *l.* and drives his lance through the dragon's jaws. The princess kneels on a hill on *r.*, holding a lamb on a cord. In background a castle, city, and water.

52. f. 174 *b.* St. Nicholas. He stands before a curtain in a church, in alb, rich dalmatic and chasuble, with mitre and pastoral staff. On *l.* three naked boys in a tub.

In border, a blue and white vase with lilies.

53. f. 175 *b.* St. Anthony, in black with stick and book; at his feet a pig. In background a chapel and wood.

54. f. 176 *b.* St. Martin. He rides to *l.* and turns to sever with his sword part of his ermine-lined mantle for a crippled beggar, with loin-cloth, on *r.* In background buildings, trees, and precipitous rocks.

55. f. 177 *b.* St. Claude. He stands in front of a chair before a curtain in a church, vested, with pallium, cross, and book. Men and a woman kneel on *r.* and *l.*

56. f. 179. St. Anne. She sits on *r.* and the Virgin on *l.* before a red curtain. In foreground the Child, naked, with hand raised in benediction and holding an orb and cross, stands on a cushion between them, and the Holy Dove hovers above.

57. f. 180. St. Katharine. She stands, half-length, to *r.* in a kind of curtained balcony, crowned and richly clothed, holding an open book. A large two-handed sword is under her right arm, and a small portion of her wheel is seen on *r.*

Architectural border in dead gold.

58. f. 181. St. Margaret. She steps out of the side of a prostrate dragon, with a cross in her hand. Above on *l.* the Holy Dove in a glory. In a vaulted prison with barred windows.

59. f. 182. St. Barbara. She sits in front of a grey curtain with a book on her knees.



On *l.* a tower, and other buildings in background.

60. f. 183 *b*. St. Apollonia. She stands in front of a red curtain, holding a pair of pincers

in which is a tooth, and in the other hand a book. In background a castle and moat and bridge.

On the *verso* of a fly-leaf is a narrow architectural frame in dead gold with two statues on each side. The interior surface is painted bright green with rows of yellow stars, covering an indistinct shield of arms bendy, and the whole corresponding surface, frame included, on the *recto* is painted pink.

Modern binding of red velvet, with lining of blue watered silk. Gilt clasps.

Belonged to John Malcolm of Poltalloch (d. 1893), and purchased from the executors of his son John Wingfield Malcolm, Lord Malcolm of Poltalloch (d. 1902), in 1906 (cf. MS. 18). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 166, pl. 114 from f. 15).

## 106

## Frontispiece, PLS. XC, XCI

BOOK OF HOURS, of Roman use and Flemish origin. Contents: (1) Kalendar; with the date 'a° 24' (1524) in the border of December (f. 12 *b*). f. 1;—(2) 'Oratio de sancta ueronica': the hymn on the Veronica beg. 'Salve sancta facies nostri redemptoris', with versicle and short prayer. f. 14;—(3) Sequences of the Gospels. f. 16;—(4) The Passion according to each of the four Evangelists. f. 25;—(5) Prayer or hymn 'ob honorem uulneris dextri lateris', for repeating which Pope Innocent granted 4000 years' indulgence, beg. 'Ave uulnus lateris nostri redemptoris'. f. 73;—(6) Fifteen prayers on the Wounds of Christ, beg. 'Suauitas et requies corporum'. f. 74;—(7) 'Hore sancte Crucis'. f. 82;—(8) 'Hore de Sancto Spiritu'. f. 89;—(9) 'Missa beate Marie uirginis'. f. 95;—(10) The prayers 'Obsecro te' and 'O intemerata'. ff. 100, 104;—(11) Memoriae of SS. John Baptist, Peter and Paul, James, Sebastian, Anthony of Padua, Francis, Anne, Katharine, and Barbara. ff. 107-118;—(12) 'Oratio uenerabilis Bede presbyteri de septem uerbis que Christus in cruce pendens dixit', followed by other prayers, one (f. 123 *b*) by Pope Benedict XXII (*sic*, XII). f. 119;—(13) 'Officium de passione domini nostri Iesu Christi'. f. 125;—(14) 'Hore b. Marie uirg. secundum usum Romanum'. f. 169;—(15) Penitential Psalms and Litany. f. 243;—(16) 'Vigilie mortuorum'. f. 266.

The Kalendar includes:—

Jan.	9.	Judoci conf.
"	30.	Aldegundis.
Feb.	6.	Amandi ep.
"	9.	Ansberti ep.
"	19.	Galli abb.
Mar.	17.	Gertrudis.
"	19.	Joseph conf.
Apr.	17.	Ursmarii ep.
May	4.	Walburgis.
"	13.	Seruacii ep.
"	17.	Brandani mart. ( <i>sic</i> , Brendan conf.).
"	21.	Helene regine.

May	26.	Transl. Augustini.
"	28.	Huberti ep.
June	10.	Landoaldi ep.
"	25.	Eligii ep. (red).
July	8.	Kyliani ep.
"	14.	Amelberge.
Aug.	16.	Arnulphi ep.
"	19.	Magni mart.
"	25.	Ludouici reg. Francie.
Sept.	11.	Guidonis conf.
Oct.	1.	Remigii et Bauonis (red).
"	14.	Donatiani ep.



Oct. 15. Wulfranni ep.  
 Nov. 7. Willebrordi ep.  
 „ 12. Liuni ep.  
 „ 15. Machuti ep.

Nov. 17. Otmari conf.  
 „ 19. Elyzabeth vidue.  
 Dec. 15. Odilde (Odilie).  
 „ 29. Thome ep. Cant. (red).

In the Litany Bonaventura (can. 1482) and Louis of Toulouse are invoked among Confessors; Francis, Dominic, and Bernardino among Monks.

Vellum; ff. 303.  $8\frac{1}{2}$  in.  $\times$  6 in. 17 lines in a page. XVI cent. (? 1524, see above). Flemish (Bruges?). Collation, 1<sup>o</sup>, 2<sup>10</sup>, 3<sup>o</sup>, 4<sup>12</sup>, rest uncertain. A handsome script, with initials one or two lines deep in dead gold on a pink, blue, or green ground, and larger initials six lines deep in colour on gold or the reverse, usually of rustic type composed of branches and scroll-foliage. The concluding words of some divisions are in large ornamental capitals, or a sentence, e.g. 'Deum time, pauperes sustine, memento finis' (f. 23), is added in similar characters.

The volume is extensively decorated both with miniatures and borders. Each month in the Kalendar has two miniatures (nos. 1-24) on opposite pages, the text being enclosed within a frame and laid, as it were, upon them (cf. MS. 105). They mostly depict with vivid realism scenes of rural life. Besides these miniatures there are twenty-seven others, each with a border. The pages opposite also have borders, sometimes of nearly identical designs; and seventeen pages (all *recto*) have borders with no miniatures opposite. In two cases, however, miniatures have evidently been cut out (opp. ff. 100, 169), and this was probably so elsewhere, unless the MS. was left unfinished. The miniatures are by more than one hand and are of varying quality, but the majority, though not of the highest class, are good examples of Flemish art. The borders are of two kinds. Some are of purely Flemish style, with natural flowers, birds, butterflies, &c., admirably painted on a dead gold or grey ground, while others are filled with rather coarse imitations of Italian renaissance ornament. The subjects of the miniatures are:—

1. f. 1 *b*. Kalendar. Jan. A lofty room with timber roof. On *l*. on a seat with high elaborately carved back and curtain a man and his wife sit at dinner. On the table a raised pie, goblet, salt-cellar, &c., with a large flagon on a carved stool at the side. In front of the table a butler beckons a servant bringing in a dish from *r*., where there is a high dresser laden with plate. On the floor two dogs, one with a bone, the other begging, and a cat; a parrot in a cage suspended from the roof. In background a fire on an open hearth with fire-dogs. A very interesting picture.

2. f. 2. A farm-yard scene with snow. On *l*. within the door of a house or barn an old woman spinning, and outside a man approaching and a boy. On *r*. a man splitting logs and a thatched pig-sty. In background sheds with cattle, and beehives, and on *r*. a road lined with trees along a river crossed by a bridge, and a château on a hill beyond. Above, on *r*. Aquarius, a naked boy pouring water from two pitchers.

3. f. 2 *b*. Feb. A man trains vines on poles. On *r*. another breaks ground with a mattock. On *l*. a woman with a basket on her head brings them a meal. In background on *l*. a ruined gateway leading to a city, very finely painted.

4. f. 3. Two men cut wood, one with a bill-hook, the other with a curiously shaped

saw. On *l*. another carries a faggot. In background a road, on which is a man driving a packhorse, and on *r*. farm-buildings, a landscape and a city in distance. Above, on *r*. Pisces.

5. f. 3 *b*. March. On a bowling-green with a low wall and trellis-fence a man levels the ground with a spade and another rams it down. On *l*. two richly clad youths, one of whom gives directions. On the ground two bowls, a crow-bar, and two spoon-like implements. In background on *l*. a man trains a creeper over an arbour; landscape in distance. See pl. xc.

6. f. 4. In a garden, with wall and trellis, two men with spades, one digging, the other touching his hat to a lady, who stands on *r*. with a maid giving orders. In background a woman planting a shrub, and beyond on *r*. a road with travellers, and a city approached by a bridge. Above, on *r*. Aries. See ib.

7. f. 4 *b*. April. A farm-yard. In *c*. a shepherd with a lamb in his arms and sheep round him. On *l*. a ragged old man with a shepherd's crook seated, holding a bowl and spoon. On *r*. a man on a ladder set against a loft, carrying a hen and holding up an egg. In background, in the doorway of a timbered house, a woman churning. Landscape in distance.

8. f. 5. In a meadow, with a stream bridged



by a hurdle, a woman milks a cow, and other cows are grazing. On *r.* a girl with pitcher on her head talks with a youth wearing a sword. In background on *r.* a chapel and a city across water. Above, on *r.* Taurus, a black bull.

9. f. 5 *b.* May. A woodland scene. On *l.* a gallant and lady sit on the ground, and a clown in a tree squirts water at them. On *r.* another gallant invites a lady to recline, and an old woman is making signs. On extreme *l.* a third couple walk arm-in-arm.

10. f. 6. A river with a boat, in which are a lady and a man playing a pipe. On the near bank on *r.* a gallant on horseback with a lady behind him on a pillion, and a man on foot running before them. On the farther bank on *r.* a number of men shooting arrows at the weather-cock on a windmill on a hill. Above, on *r.* Gemini, two naked children, boy and girl.

11. f. 6 *b.* June. A farm-yard. In *c.* a man shearing a sheep. On *r.* before a barn-door a woman spinning. On *l.* an old man with wooden leg begging. In background on *l.* a shepherd with bagpipes among his flock, and a landscape with church, &c.

12. f. 7. A farm-yard. A man fills a sack with wool and a woman, seated, plucks a duck. On *l.* scales with wool and a weight. On *r.* an old man seated under a tree. In background on *r.* a landscape with a road winding up to a château on a hill. Above, on *r.* Cancer.

13. f. 7 *b.* July. A hay-field. A man mowing and woman with rake. Another woman approaches on *l.* with basket on her arm and pitcher on her head. In background on *l.* a road and landscape beyond.

14. f. 8. A hay-field. A man sharpens his scythe and another mows. On *r.* a woman lays a cloth on the ground for a meal, with three bowls and spoons, bread, and cheese beside her. In background on *r.* a road and water beyond, with mountains, castles, &c. Above, on *r.* Leo.

15. f. 8 *b.* August. A corn-field. Two men are reaping with curious sickles. In background on *l.* a farm, windmill, mountains, &c.

16. f. 9. On *r.* a man threshes corn, another with flail sits in *c.* on a stool drinking, a third on *l.* empties a sack of grain into a tub. In background on *r.* a farm, with wagon-load of corn, &c. Above, on *r.* Virgo, a girl seated in a garden.

17. f. 9 *b.* Sept. A man is ploughing (curious plough) and another whips the horses. In background men sowing and harrowing; and beyond on *l.* a road, an arch through a rock, a high bridge from summit to summit, &c.

18. f. 10. Four women gather vegetables,

with a laden barrow. In background a road, with a man wheeling a barrow, and a city in distance on *r.* Above, on *r.* Libra, scales with a box of weights.

19. f. 10 *b.* Oct. On *r.* a man with bellows forces wine from one cask into another through a bladder. On *l.* another caulks a cask. In background, seen through an open door, two men press grapes in a vat by means of a windlass, others pick and carry grapes. A vineyard on a hill, &c.

20. f. 11. On *l.* a man kills an ox with a pole-axe, another holds the beast, and a woman peeps round a doorway. On *r.* a man and woman with a second ox. In background on *r.* a road with herdsman and cattle, a river, city, and mountains. Above, on *r.* Scorpio, a beast like a crocodile with six legs.

21. f. 11 *b.* Nov. On *l.* two men card flax. On *r.* a woman beats flax with a spoon-shaped implement. In background on *l.* a man beating down acorns for swine, and in distance two gibbets with bodies hanging, a wheel, &c., and a castle on a hill beyond.

22. f. 12. A farm-yard. A woman carries two buckets to a pig-sty on *l.* On *r.* another seated at a low bench teases flax. In background on *r.* two men in a barn threshing, a dove-cot, &c. Above, on *r.* Sagittarius, a centaur shooting an arrow.

23. f. 12 *b.* Dec. On *r.* a man kills a pig and a woman catches the blood in a pan. On *l.* a man chops up a pig laid on a butcher's block and held by another man. A salting tub on the ground. On extreme *l.* a building with paintings of a swan, &c., below the eaves. Snowy background.

24. f. 13. A frozen lake with skaters. On *r.* a man on skates pushes a woman along with hands on her shoulders. A boy on a sledge travels by means of two pointed sticks. A skater plunges through a hole in the ice. Snow-covered rocks and mountains, and a city on *r.* Above, on *r.* Capricornus, a black goat.

25. f. 13 *b.* Prayer on the Holy Face. Christ, half-length, full-face, with nimbus of rays, right hand raised in benediction, in left a large crystal orb with jewelled cross. In a grey under-garment covered with gold stars and a crimson mantle. Blue background.

Renaissance architectural border in dead gold, with crimson, blue, and green grounds. Similar border on f. 14 opposite.

26. f. 15 *b.* Gospel Sequences. St. John sits on Patmos to *r.* writing on a scroll, with his eagle before him. In the sky on *r.* the apocalyptic vision of the woman, the dragon, &c. Fine seascape with ships, boats, a city in distance, &c.

Borders on ff. 15 *b.*, 16 almost identical, flowers, butterflies, caterpillars, &c., on a dead-gold ground.



27. f. 17 *b*. St. Luke at a desk to *l*. painting a picture of the Virgin. An interesting view of an artist's studio, with an assistant in the background on *r*. grinding colours. See frontispiece in volume of plates.

Borders (ff. 17 *b*, 18) of flowers and strawberries on a dead-gold ground divided into half-lozenges by grey branches.

28. f. 19 *b*. St. Matthew sits writing in a book on his knees, with head turned towards his angel on *r*., who points up to a vision of the Adoration of the Magi. On the wall a curtained bookcase, shelf with pots, a warming-pan, bird-cage, &c.; and on *l*. a canopied bed seen through a doorway.

Borders (ff. 19 *b*, 20) as in no. 26.

29. f. 21 *b*. St. Mark sits writing at a desk on a table to *l*., with his winged lion couched beside him. A fine room with panelled walls and a clock.

Borders (ff. 21 *b*, 22) of flowers, strawberries, butterflies, &c., on dead gold.

30. f. 24 *b*. Passion from St. Matthew. The Agony. On a hill Christ kneels to *l*. with hands raised towards an angel above in a glory. In foreground the three disciples sleeping, Peter grasping a sword. On *r*. in distance Judas with soldiers coming round the side of the hill.

Border on f. 24 *b* of scroll-foliage with a few flowers, on f. 25 of flowers, butterflies, &c., on dead gold.

31. f. 38 *b*. Passion from St. Mark. The Entry into Jerusalem. Christ, nimbed with rays, rides into a gateway on *r*., followed by the disciples. A man on *r*. lays down his garment. Zaccheus in a tree, children above the gate, and Jews seen within.

Borders of scroll-foliage (grey on f. 38 *b*, pink on f. 39), with a rose and two birds, on a dead-gold ground.

32. f. 50 *b*. Passion from St. Luke. Christ before Pilate. He stands with hands bound amid a crowd of soldiers and Jews, one of whom pulls his hair and another buffets him. Pilate sits on *r*. under a canopy, wearing a gold mantle with long open sleeves lined with white and a conical hood, and holding a long wand. In foreground a dwarf with staff.

Border on f. 50 *b* of flowers, &c., on f. 51 'Aue Maria . . . tecum' in large grey rustic capitals, on dead-gold grounds.

33. f. 62 *b*. Passion from St. John. The Last Supper. Christ sits in front of a green curtain on a large chair with high richly carved back. He gives the sop to Judas, who stands on the near side of the table on *l*., holding the bag. One disciple (there appear to be thirteen in all) is on the near side on *r*., seated on a stool. A bottle and flagon on the floor, a dog licking a dish, and a cat under the table.

Border on f. 62 *b*, roses and double daisies in lozenges formed by crossed branches on a dead-gold ground; on f. 63, similar design with daisies, strawberries, &c., on coloured lozenges.

34. f. 81 *b*. Hours of the H. Cross. The Crucifixion. On *l*. the Virgin and Mary Magdalene kneeling. On *r*. St. John with averted head, weeping. At the foot of the Cross a skull and bones. Mountainous landscape.

Borders (ff. 81 *b*, 82) of good renaissance ornament on blue and grey grounds.

35. f. 88 *b*. Hours of H. Spirit. Pentecost. The Virgin kneels in *c*., with open book on a stool. The Apostles round her, Peter and John on *r*. and *l*. in foreground. Above, the Holy Dove with rays. In background on *r*. an altar with candles.

In borders (ff. 88 *b*, 89) scrolls of dead gold on a pink ground inscribed in large grey rustic capitals 'Repleti . . . variis linguis' (Acts ii. 4).

36. f. 103 *b*. 'O intemerata.' In a glory the Virgin, half-length, with the Child. In her left hand a pear, which the Child is taking. On a table before her a coral necklace, a pear, apples, cherries, and half an orange.

Borders (ff. 103 *b*, 104), flowers, butterflies, &c., on dead gold.

37. f. 106 *b*. Memoria of St. John Baptist. He lies headless to *l*. The executioner (back view), holding a two-handed sword, places the head in a dish held by Herodias' daughter on *r*. In background a halberdier and another man, and fine buildings.

Borders (ff. 106 *b*, 107), flowers, &c., on dead gold.

38. f. 112 *b*. St. Francis. He kneels with arms extended showing the stigmata, gazing up to *l*. at a rayed crucifix. Landscape, with church on *l*. and a friar seated (back view) on *r*.

Border, jewels, with two small miniatures of the Virgin and Child and of the Veronica, on a red ground; on f. 113, flowers, strawberries, &c., on dead gold.

39. f. 114 *b*. St. Anne. She sits on *l*. under a canopy with an open book in her lap. The Virgin sits on the grass beside her, holding the Child, who turns the leaves of the book. In background a pergola and buildings beyond.

In border, St. Anne on *l*. sits up in bed and a woman brings her a bowl and spoon. On *r*. another woman sits before a fire with the infant Virgin in her lap, and a third woman crosses the room to *l*. A cradle in background.

Border on f. 115, flowers, &c., on dead gold.

40. f. 116 *b*. St. Katharine. She stands in front of a deep black curtain (above which there is some meaningless lettering), splendidly clothed, with long fair hair and jewelled crown. In her right hand an open book, in the left a two-handed sword, point downward. Maxen-



tius lies prostrate beneath her feet. In background, on *r.* the wheel, burning, and prostrate executioners; on *l.* St. Katharine kneels, and an executioner raises his sword to behead her. This is a fine miniature.

In border, she kneels to *l.* before a hermit, who holds a picture of the Virgin and Child; two women stand behind her. In background on *l.* a thatched building with turret and bell. See the 'Tractatus de conversione S. Katharinae ad Christum' (Varnhagen, *Zur Geschichte der Legende der Katharine von Alexandrien*, 1891, p. 18) and Capgrave's *Metrical Life* (ed. Horstmann, E. E. T. S., 1893, p. 209). Border on f. 117, flowers, birds, &c., on a grey ground.

41. f. 136 *b.* Hours of the Passion. Prime. Christ before Herod (?). With hands bound, held by two men, he stands behind the seat of Herod, who sits before a fire on *r.* and turns round to look at him. Soldiers in background. In corner on *r.* a dog barking at a cat, which arches its back and puts out its claws.

In borders (ff. 136 *b.*, 137), in large coloured rustic capitals on a dead-goldground, 'Adoramus te Christe et benedicimus tibi O via per sanc.'

42. f. 147 *b.* Sext. Christ bearing the Cross. He staggers to *r.*, with Simon of Cyrene supporting the Cross behind. Two men drag him by a rope and one of them raises a knotted club to strike him. A third man carries a saw and basket of tools. In front are the two thieves with hands bound behind their backs. In background, on *l.* the Virgin and St. John are coming out of the gate of the city; on *r.* in distance a hill on which are crosses and wheels with bodies hanging and a crowd looking on.

Borders (ff. 147 *b.*, 148), flowers in vases, bottles, and tumblers within arches of dead gold on blue, red, green, and grey grounds.

43. f. 153 *b.* None. The Crucifixion; with the two thieves. Three horsemen in civilian dress and a crowd of soldiers and others. In background a hill with crosses, gibbets, and wheels.

Borders (ff. 153 *b.*, 154), renaissance ornament on a red ground.

44. f. 164 *b.* Compline. The Entombment. Joseph of Arimathaea and Nicodemus lay the body in the tomb on *l.*, assisted by the Virgin and St. John. On *r.* two women weeping. In distance on *r.* a hill with the Cross, one of the thieves, and a gibbet and wheel with bodies hanging.

Borders (ff. 164 *b.*, 165) as in no. 43.

45. f. 187 *b.* Hours of the Virgin. Lauds. The Visitation. The Virgin, with angel behind her, on *l.* Elizabeth, with bent knees, and a maid on *r.* In background a fine house, and mountains in distance.

Borders (ff. 187 *b.*, 188), jewels, mostly set in gold, on latticed grey and pink grounds.

46. f. 214 *b.* None. The Presentation. In foreground the Virgin and Joseph with the Child, whom they place on the altar. Simeon, nimbed, with mitre, on the farther side leans forward to take him. On *r.*, beside the Virgin, a maid; on *l.* an old man with a taper. Interior of a fine Gothic church, with organ over an arch.

Borders (ff. 214 *b.*, 215), garlands of leaves and flowers, with birds, &c., on dead gold. At foot of f. 214 *b.* a man riding on a sorry jade to *r.* with a lamb across his saddle. At foot of f. 215 an old woman walking to *l.* with baskets of eggs and poultry. On *l.* and *r.* two heads, one of a fool, in medallions.

47. f. 219 *b.* Vespers. The Flight into Egypt. The Virgin, seated under a fine palm-tree in *c.*, suckles the Child; both nimbed with rays. In foreground, on *l.* a woman's work-basket, on *r.* a carpenter's tools. In background, on *l.* Joseph fills a bottle from a stream, on *r.* the ass is grazing. Beautiful distant view, with water, mountains, a city, &c. See pl. xci.

Borders (ff. 219 *b.*, 220), scrolls of conventional foliage in grey, with natural flowers, &c., on dead gold.

48. f. 228 *b.* Compline. Assumption of the Virgin. She ascends in a glory, with feet on a crescent, supported by two angels. Three more angels on either side; and above, on *l.*, the Father holding out a crown.

Border on f. 228 *b.*, flowers in a blue and white pot and a glass tumbler on a dead-gold ground; on f. 229 renaissance ornament on a blue ground with medallions of Samson rending the lion and slaying a Philistine, and of a winged Victory and Cupid.

49. f. 234 *b.* Hours of the Virgin in Advent, &c. Tree of Jesse. He lies asleep, head to *l.* A grey tree springs from his heart, with cup-like leaves, in which are twelve figures with sceptres and at the top the Virgin and infant Christ, who holds an orb and cross. Dead-gold ground.

Border on f. 234 *b.*, rose-buds, &c., on dead gold; on f. 235 scrolls of foliage, with thistles, &c., on dark grey dotted with gold.

50. f. 242 *b.* Penitential Psalms. David on *l.* flings a stone at Goliath, swarthy and black-bearded, with spiked mace, on *r.* Tents and soldiers, with mountains in distance.

Renaissance borders (ff. 242 *b.*, 243), with medallion-heads, on pink and blue grounds.

51. f. 265 *b.* Office of the Dead. A bier with black pall under a black canopy with lighted candles before an altar. Mourners on *r.* and *l.*, and clerks in stalls.

In borders (ff. 265 *b.*, 266), skulls and cross-bones in niches on dead-gold and red grounds, with inscriptions 'O mors', 'Sta o mors', and 'O mors quam dura est cogitacio tua'. At foot



of f. 266 a skeleton reclines on a mat, with one hand supporting its head and the other pointing

to its reflection in a mirror; scroll 'Respice finem'.

Binding of black morocco (English, early 19th cent.) with tooled panel and border. Decorated gilt clasps and gilt gaufered edges. Attached to each cover is a gilt medallion with arms in relief of Sir George Musgrave, Bart. (d. 1872), impaling those of his wife (cf. MS. 31).

Purchased from B. Quaritch, 1912. No. 2467 in the Hoe sale at New York, Jan. 15, 1912. See also *A Catalogue of Manuscripts forming a portion of the Library of Robert Hoe*, privately printed, New York, 1909, p. 108.

## 107

MANUAL of devotion in Greek, but of Flemish or French provenance. Contents: (1) Penitential Psalms. f. 6;—(2) Litany. f. 15;—(3) Athanasian Creed. f. 24 b;—(4) Te Deum. f. 27 b;—(5) Canticles, viz. 'Benedictus', 'Magnificat', and 'Nunc Dimittis'. f. 29;—(6) Lord's Prayer. f. 32;—(7) Angelic salutation. f. 32;—(8) Apostles' and Nicene Creeds. f. 32 b;—(9) Extracts from the Gospels and from Romans viii. f. 34;—(10) Form of confession and Ps. cxxxviii, 'Confitebor'. f. 39 b;—(11) Prayers and hymns to the Virgin. f. 42;—(12) Extracts from 1 Cor. xiii and Matt. xxii. f. 49;—(13) 1 and 2 Tim. f. 52 b;—(14) The Passion from St. John. f. 72.

The Litany points to no particular locality. It includes Louis of Toulouse and Julian among Bishops.

Vellum; ff. 86 (last three blank).  $5\frac{1}{2}$  in.  $\times$   $3\frac{1}{2}$  in. 16 lines in a page. Flemish or French. Early XVI cent. (see below). Collation, 1<sup>4</sup>, 2<sup>6</sup>, 3<sup>8</sup>, 4<sup>8</sup>, 5<sup>6</sup>, 6<sup>8</sup>—11<sup>8</sup>, 12<sup>6</sup>. A small, very neat hand, with rubricated headings. Small initials in the text in gold on square grounds alternately red and blue; larger initials also in gold on coloured grounds decorated with delicate gold sprig-work. Five nearly full-page miniatures in decadent French style. Except the last, they are surrounded by borders containing other subjects on a minute scale, but of more interest. The subjects are:—

1. f. 5 b. Penitential Psalms. Bathsheba, nude, seated on the edge of a fountain. David, with harp, on a balcony to r. Landscape.

In border, a battle (in allusion to the fate of Uriah) and capture of a city.

2. f. 31 b. Lord's Prayer. A group of people praying. Above, in clouds the Deity, his right hand extended in benediction, in the left an orb and cross.

In border, in gold on a dark-blue ground, Moses receiving the Tables of the Law and breaking them, the worship of the golden calf and the Israelites dancing before it, the brazen serpent, &c.

3. f. 41 b. Prayers to the Virgin. The Virgin, crowned, with the Child. Her feet rest on a dragon.

In border, panels containing, in blue-grey

monochrome, the Annunciation, the Nativity, Adoration of the Magi, Christ and the Doctors, Christ appearing to his mother after the Resurrection, Pentecost, and the Assumption.

4. f. 48 b. 1 Cor. xiii. Charity as a female figure with a rayed nimbus. The Holy Dove is perched on her head and three nude children stand round her.

In border, panels containing, in pink monochrome, the seven works of mercy, viz. feeding the hungry, giving drink to the thirsty, clothing the naked, tending the sick, sheltering the homeless, visiting the captive, and burying the dead.

5. f. 71 b. The Agony. In c. Christ kneels to l. Above, an angel descends with chalice and crown. In foreground the three disciples sleeping, Peter having a sword. Jerusalem in distance, with a long line of armed men, some with torches, approaching.



Binding of dark purple morocco (19th cent., by Bozerian Jeune) with tooled sides and back, and silk lining. Lettered PRAECES PIAE MANUSCRIP. IN MEMBRANIS. Gilt edges.

Purchased privately. Formerly in the Hamilton Palace collection, which was acquired by the Prussian Government in 1882; and sold with other Hamilton MSS. at Sotheby's, May 23, 1889, lot 87. The original owner was apparently Roger Pathie or Patye (*Πουθυέρου καὶ τῶν φίλων*, f. 5), whose marriage, aet. 28, with Jozine Sterk, aet. 22, Jan. 9, 1542, is recorded on f. 2, together with notes of the births of their sons Jehan, Jan. 24, 1546, and Antoine, Oct. 4, 1549. Both were baptized in the church of St. Goulle (Gudule) at Brussels, and the younger had among his godparents Mary, Queen-dowager of Hungary, Regent of the Netherlands, and her minister Antoine Perrenot, Bishop of Arras (afterwards Cardinal Granvelle). The arms of Patye with quarterings are painted on ff. 81 *b*, 82; and on f. 83 there are other arms (with date 1571), presumably those of R. Dongnyes, whose name is written under them together with the inscription 'Amantissimo studiorumque diuturno socio Fra[n]-cisco Patye in amicitiae nunquam labefacturae signum R. Dongnyes, 20 Augusti, posuit'. There is another inscription, 'Sic fuit in fati. F. P.' [Franciscus Patye], in gold capitals on a framed blue panel on f. 1 *b*. Modern book-plate with monogram M. T. (Michael Tomkinson, of Franche Hall, Kidderminster) under a patriarchal cross.



## SECTION V. DUTCH

108

PLS. XCII, XCIII

BOOK OF HOURS, in Dutch ; with later insertions and additions. The original text is as follows :

1. 'Onser vrouwen getide': Hours of the Virgin. ff. 8-82.
2. 'Des heilighen cruus corte ghetide': short Hours of the Holy Cross. ff. 95-96 *b*, 103-104 *b*, 110-111 *b*, 115-116 *b*, 121-122 *b*, 125-126 *b*, 132, 132 *b*, 134.
3. 'Dit zijn seuen woerde die onse lieue here Ihesus Christus sprac hanghende an den cruce', &c.: the seven exclamations of Christ on the Cross. ff. 145-148 *b*.
4. 'Dese collect sal een mensche deuoteliken lesen als hi comt voer een crucifixe': prayer to be said before a crucifix. f. 149.
5. 'Sinte Thomas gebet': prayer of St. Thomas Aquinas. Followed by two other prayers (the first imperf. at beg.). ff. 151, 156, 159.

*The following articles (6-9) are inserted on pages originally left blank, mostly with miniatures on the verso :*

6. The three things necessary for salvation, viz. the Commandments, Creed, and Lord's Prayer (text not given); followed by a confession of sins. f. 83.
7. 'Dat beginsel der Missen op ten twintichsten sondach na pinxteren': preface to the Mass for the 20th Sunday after Pentecost. ff. 87-94, 97, 98.
8. 'Een danckerheit tot God den vader almachtich. hem danckende van die waerdige ende salige offerhande sijns gebenedijden soens', &c.: prayers of thanksgiving to God for the gift of his Son. With other prayers. ff. 99-102, 105-109, 112, 114, 117-120, 123, 124, 127-131, 133, 134 *b*-138.
9. 'Hier volgen Gods geboden. mit die articulen des christelicken geloofs': the Commandments and Creed. Rubric only, without text. f. 139.

*The following are added in a third hand on blank and inserted leaves :*

10. 'Ghebet tot sinte Herasmus mar.': memoria of St. Erasmus. f. 159 *b*.
11. 'Dit is een ynnich gedenckenisse van den liden ons heren daer die mensche hem mede op offeren sel': exhortation on the Passion, addressed to a woman, 'O mijn gheminde suster'. f. 162.
12. Memoria 'van sinte Barbara'. f. 165 *b*.
13. Ten short prayers to our Lord. ff. 168-172 *b*.



14. Memoriae of St. Katharine, the 11,000 Virgins, the Four Evangelists, and SS. Agatha, Stephen, Laurence, 'Ieroen', Agnes, and Francis. ff. 172 b-178 (ff. 175, 179 misplaced before 174, 178).

There is no Kalendar and no Litany, and the provenance of the volume is uncertain. 'Ieroen', Ieron or Hieron, was martyred by Danes at Noordwyck near Leyden in 856, and his body (without the head) was translated to Egmond near Alkmaar in 955. His name occurs in Dutch and Flemish Kalendars (Aug. 17) and Litanies (e.g. MS. 110 below, and M. R. James, *Cat. of McClean MSS.*, nos. 95-98). He seems to have been specially invoked for the discovery of anything lost (Stadler, *Heiligen-Lexicon*, iii, p. 153). The original owner of the MS. was evidently a woman (see below, min. 66, cf. art. 11).

Vellum; ff. 179.  $4\frac{7}{8}$  in.  $\times$   $3\frac{1}{4}$  in. 15 lines in a page. Early XV cent.; arts. 10-14 rather later, and arts. 6-9 later still, in same cent. Dutch. Collation, 1<sup>8</sup> (wants 7), 2<sup>8</sup>-4<sup>8</sup>, 5<sup>10</sup>, 6<sup>10</sup>, 7<sup>6</sup>, 8<sup>8</sup>, 9<sup>8</sup> (wants 1), 10<sup>10</sup> (wants 3-5), 11<sup>4</sup>, 12<sup>8</sup>, 13<sup>10</sup> (wants 8), 14<sup>8</sup>, 15<sup>8</sup>, 16<sup>8</sup> (wants 1, 2), 17<sup>8</sup>, 18<sup>10</sup> (wants 8), 19<sup>4</sup>, 20<sup>10</sup> (wants 3), 21<sup>6</sup> (wants 3), 22<sup>8</sup>, 23<sup>8</sup>, 24<sup>6</sup> (2, 7 misplaced before 1, 8).

Arts. 1-5 are in a neat liturgical hand, in brown ink; with initials in burnished gold with red and blue penwork. The larger initials of articles and of the several Hours in arts. 1 and 2 are in colour on burnished gold. That on f. 8 contains a miniature of the Virgin and Child on a blue, pink, and gold chequered ground; the others contain foliage, flowers (pea, columbine, &c.), or diapered patterns, except those on ff. 47, 54, which have a cock and an angel respectively. All are accompanied by partial borders (17 in all) of natural and conventional foliage with or without figures, or in some cases consisting of figures alone. The figures include children (f. 8), goose with neck encircled by a crown (f. 47), naked child on an ostrich (f. 54), parrot (f. 61), mermaid with mirror and elephant with tower (f. 67), monster and dog with spiked collar (f. 75). Other pages also have slight marginal drawings, e.g. ass (f. 42), frog (f. 49 b), birds (ff. 51, 72 b, &c.), ape (f. 57 b), tortoise (f. 58), fox and hen (f. 63 b), and crane (f. 64).

Arts. 6-9 are in a larger and rougher hand and in blacker ink, with plain initials alternately red and blue; and arts. 10-14 in a neat but rather heavy hand with red and blue initials.

Sixty-six full-page miniatures of the Life of the Virgin and the Life of Christ in two different hands, all on the *verso* sides of leaves, the *recto* of which was at first left blank. Fifty-two of them certainly belong to the original MS., and there were at least three more, now missing. They are well and firmly drawn in a style akin to that of the early German wood-engravers, with good facial expression, and are washed with colour. Nimbi, crowns, &c., are in gold. In some cases a rectangular space in the centre of the page is covered with burnished, and usually patterned, gold, but otherwise the plain surface of vellum forms the background, and the scene is depicted on a green island, as it were, with an irregular and indented outline. The remaining fourteen miniatures (marked in the list below with an asterisk) are much inferior both in drawing and colouring, though the style is essentially the same. They occur between ff. 83 and 139, on the *recto* side of which the text of arts. 6-9 is written, as is the case also with the other miniatures within the same limits. From their appearance it would seem more probable that they are of the same date as this later inserted text. The descriptive inscriptions on them are, however, in the same hand as those on the other fifty-two, and they may therefore be contemporary with the latter, and merely have been executed by an inferior artist. The subjects of the whole series are:—

1. f. 1 b. Inscription worn and indistinct. Rejection of Joachim's offering. An altar on L., on the steps of which stands the High Priest, in alb, dalmatic and chasuble, with mitre. He

holds out a jewelled belt and addresses Joachim on r., who turns away, leaning on a staff. In a niche at back of the altar a statue of the Deity with orb.



2. f. 2 *b*. 'Die groet van onser vrou.' The Annunciation. The Virgin stands on *r*. under a vaulted canopy, with head turned towards Gabriel on *l*., on whose head is a gold cross. In his hand a scroll 'Aue—tecum'. A lily in a pot between them.

This miniature is misplaced and should follow no. 6.

3. f. 3 *b*. 'Hier gaet Ioachim totten herden ende die engel troesten.' Joachim on *l*. looks up to an angel above with scroll 'Ioachim gaen in die gulden poort'. On *r*. two shepherds, one playing a flageolet, and sheep.

4. f. 4 *b*. 'Hier ghemoet Anna Ioachim in der gulden poorten.' Joachim embraces Anna (with nimbus) at the Golden Gate of the Temple.

5. f. 5 *b*. 'Hier leyt Anna van onser vrou.' Anna seated on a couch on *r*. holds the infant Virgin (crowned, with nimbus) standing in her lap. On *l*. a fireplace with pot boiling and a maid holding out a cloth.

6. f. 6 *b*. 'Hier offermen Maria in den tempel doe si drie jaer out was.' The Virgin half-way up the steps leading to the Temple on *r*. looks back at Joachim and Anna, who stand below on *l*. She is much older than three years.

7. f. 7 *b*. 'Die bruloft van Marien ende Ioseph.' Marriage of the Virgin. She stands on *l*., crowned, with her mother behind her and an angel on each side holding up the ends of her mantle. The High Priest on *r*., in alb, dalmatic and chasuble, with mitre, holds Joseph, who leans on a staff, by the hand. In background two boys blowing long trumpets, and an altar.

8. f. 21 *b*. Lauds. 'Hier vandet Maria hoer nicht Elisabeth.' The Visitation. The Virgin on *r*., holding a book. Elizabeth on *l*., with upraised hands.

9. f. 22 *b*. 'Hier leyt Maria in den kraem van Ihesus.' The Nativity. In a pent-house with wattled sides the Virgin lies on a bed, head to *l*., holding out the Infant to a woman on *r*. Joseph sits on a low stool beside the bed on *l*., warming his feet over a fire-pot. The ox and ass lie outside on *l*. See pl. xcii, a (with f. 23).

10. f. 36 *b*. Prime. 'Hier bootscap die enghel den herderen.' The Angel and Shepherds. Two shepherds, one seated playing bagpipes, the other with bent knees, gaze upwards. Above, an angel with scroll 'Gloria in excelsis'. In foreground, on *l*. a woman seated, on *r*. sheep.

11. f. 37 *b*. 'Hier vraghen die drie coninghen Herodes na den gheboren coninc der Ioden.' The three Magi before Herod. Herod, with crown and sceptre, sits on *r*., with a counsellor, holding a book, beside him. The Magi on *l*.; one with bent knee, his crown on the ground, addresses Herod; the others

stand behind.

12. f. 45 *b*. Tierce. 'Hier offeren die drie coninghen.' Adoration of the Magi. Under a pent-house with wattled sides the Virgin sits on *r*. holding the naked Infant, with Joseph, seated on a stool, on one side and a maid on the other. One Magus kneeling offers the Infant a gold cup full of coins, with which he is playing. The other two, with gold cups, stand behind, one pointing upwards to *l*.

13. f. 46 *b*. 'Hier offermen Ihesus in den tempel ende Symeon ende Anna ontfaen hem.' The Presentation. The Infant in centre stands on an altar, on which is a knife. On *l*. the Virgin with her hands on his shoulder, and a maid with taper. On *r*. Simeon holds out his arms covered with a cloth. Behind the altar Joseph with two doves, and Anna. See pl. xciii, a (with f. 47).

14. f. 52 *b*. Sext. 'Hier varen Maria ende Ioseph met den kinde tot Egipten waert.' The Flight into Egypt. Joseph, on *r*., with a bundle on a stick over his shoulder, leads the ass, on which the Virgin sits sideways with the swathed Infant.

15. f. 53 *b*. 'Hier onderuraecht Herodes den madders of sy yement hebben sien voirbi liden.' Miracle of the seed that grew at once to ripe corn. On *l*. two men are reaping. On *r*. Herod gallops up [and asks if a woman with a child had passed, and they say 'Yes, when this corn was just sown'].

16. f. 59 *b*. None. 'Hier doet Herodes die onnosel kinder doden.' Slaughter of the Innocents. Herod stands on *r*., with finger pointing. A woman on *l*. appeals to him. A soldier in *c*. slays an infant with a huge sword.

17. f. 60 *b*. 'Hier wort Ihesus tot sinen xii iaren van Maria ende Ioseph gheuonden in tempel disputierende.' Christ and the Doctors. On *r*. a doctor in a carved stone seat, with a book on a lectern before him. Two others on his right, and two more on a bench in front. The child-Christ on a bench in background on *l*., with Joseph and Mary behind him.

The first of the two miniatures before Vespers (death of the Virgin?) is cut out.

18. f. 66 *b*. Vespers. 'Hier draghen die apostolen Marien ten graue ende die Ioden diet hinderen wouden werden onmachtich.' Burial of the Virgin. The twelve Apostles support the uncovered bier, moving to *r*. The Jew who touched it hangs from it by his hand (cf. MS. 4, f. 61 *b*, p. 23).

The miniatures before Compline (f. 75) have been cut out.

19\*. f. 84 *b*. 'Hier comt hi in Iherusalem op ten palmdach.' The Entry into Jerusalem. Christ rides to *r*., with three disciples on foot. On *r*. in a gateway a bearded man spreads a garment in the road, and another man holds out a branch.



20\*. f. 85 b. 'Hier eet Ihesus sijn auontmael mit sijn apostolen.' The Last Supper. Christ, seated at the farther side of a round table, gives Judas in the foreground the sop. His left arm is round John's neck.

21\*. f. 86 b. 'Hier vercoept Judas Ihesum om xxx penninge.' Judas (with a gold nimbus obliterated by black) stands on l. of a table, with his left hand on a pile of silver and his right clasping that of one of three richly clad Jews on r.

22\*. f. 87 b. 'Hier aenbeet Ihesus sinen vader ende die apostolen sitten ende slapen.' The Agony. Christ kneels with uplifted hands before a gold chalice on a rock on r., with scroll 'Vader ist moghelic laet dees kelc van mi gaen'. The three disciples (Peter tonsured) sit asleep. The garden enclosed by a circular palisade.

23\*. f. 88 b. 'Hier coemse ende willen Ihesum vanghen ende vallen affroaert.' Christ, with uplifted hand, and the three disciples on r. Prostrate soldiers on l.

24\*. f. 89 b. 'Hier vanghen die Ioden Ihesum ende die apostolen vlien ende Pieter slaet Malcum wer af.' The Betrayal. Judas on l. embraces Christ, and five soldiers seize him. Two disciples on r., moving off. Peter in foreground strikes Malchus, who has fallen with a torch in his hand.

25\*. f. 90 b. 'Hier brenctmen [Ihesum] eerst voer Annas.' Christ before Annas. He stands on l., with hands covered by his sleeves and bound with a rope held by one of three soldiers. Annas, with a high brimless hat, sits on r.

26\*. f. 91 b. 'Hier brenctmen Ihesum voir Cayphas.' Christ before Caiaphas. He stands on l., bound as before, with two guards. Caiaphas, with episcopal vestments, sits on r., and another Jew stands on the farther side of his chair.

27. f. 92 b. [Lauds.] 'Hier halen si Ihesum sijn cleet ouer sijn oghen ende ducten ende Petrus heeft hem versaect bi den vier ende loopt wech.' Christ blindfolded and buffeted. He sits on a carved Gothic chair with hands bound as before and his head enveloped in a cloth. Two men, one on each side, buffet and mock him. On l. a man and woman warm themselves at a fire. Peter (tonsured) stands on extreme r.

28\*. f. 93 b. 'Hier bescreit Petrus dat hi Ihesum versaect had vor die haen ghecreyt had.' On l. Peter kneels, with hands covering his face, before a hen-coop, on top of which a cock is crowing.

29. f. 94 b. Hours of the H. Cross. 'Hier heeft Iudas die xxx penninghe in den tempel gheworpen ende heeft hem seluen verhangen ende is gheborsten.' On l. Judas hangs from a tree, with his entrails protruding. He holds up his leg with one hand and coins are dropping

from the other. On r. two Jews, one pointing to Judas, the other to the money, with a soldier behind them.

30\*. f. 97 b. 'Hier brenctmen voir Pylatum.' Christ before Pilate. He stands on l. between two guards, one of whom pulls his hair and the other holds the rope which binds his hands. Pilate sits in a canopied chair on r., holding a baton and pointing at Christ.

31. f. 98 b. 'Hier wort Ihesus ghebrocht voir Herodem.' Christ before Herod. He sits on a low stool, with hands bound as before, on l., with two guards behind him, one of whom kicks him on the cheek. Herod, with crown and sceptre, sits on r., with two Jews beside him, one of whom, wearing a high brimless rabbi's hat, points to Christ.

32\*. f. 99 b. 'Hier brenctmen Ihesus van Herodem tot Pylatus mit een wit cleet als een sac.' Christ before Pilate. He stands, with hands bound, clad in a white robe, on l. between two guards. Pilate stands on r. under a canopy and points to him.

33. f. 100 b. 'Hier coronen si Ihesus mit een doornen croon.' Christ crowned with thorns. He sits full-face in c., with hands bound, wearing a rich robe. Two men on the arms of his chair strike him with sticks.

34\*. f. 101 b. 'Hier bespotten si Ihesus ende gheuen hem een riet in sijn hant.' Christ seated as in no. 33. A man kneeling on l. offers him a gold sceptre, with scroll 'Weest ghegroet coninc der Ioden'. Two other men stand on r.

35. f. 102 b. Prime. 'Hier slaen si ende verlipen ende bespuwen Ihesum.' Christ seated as before. Two men on l.; one strikes him with a stick, the other holds the rope that binds his hands and spits at him. Two others on r. mock him.

36\*. f. 105 b. 'Hier trecmen Ihesus sijn cleder wt om te gheselen.' Christ, stooping to l., is stripped naked for scourging. Three men on l., one of whom draws off his garments; two on r., giving orders. Two scourges on the ground. Indistinct, the text showing through from the *recto*.

37. f. 106 b. 'Hier gheselen si Ihesum.' The Scourging. Christ bound naked to a column supporting a vaulted roof. Two men scourge him. Pilate (?) on l. points to him.

38. f. 107 b. 'Hier brenctmen Ihesus ghegheselt voir Pylatus ende Pylatus wast sijn hande ende verwijsten.' Christ, naked, with bound hands on l., held by two men. Pilate sits on r., one hand raised, the other stretched out to a man on extreme r., who holds a ewer and has a towel round his neck. See pl. xciii, b.

39\*. f. 108 b. 'Hier leydtmen Ihesum wten vierscaer om hem te crucen.' Christ, with bound hands covered by his sleeves, is led out



of a porch by two guards. Pilate stands in the porch on *r.*, with a soldier behind him.

40. f. 109 *b.* Tierce. 'Hier drecht hi sijn cruus ende Symeon die halp hem ende Maria mit horen vrienden volchden hem droeuelic.' Christ bears the (tau) Cross to *r.*, one arm of which is supported by the Virgin and Simon of Cyrene. A man with hammer precedes; another with club, two soldiers, St. John and Mary Magdalene follow.

41. f. 112 *b.* 'Hier trecmen Ihesum sijn cleder wt om te crucen ende die wonden die ontspringhen weder.' Christ's clothes are drawn off over his head by one of two men on *l.*, and the bleeding wounds from the scourging are seen. On *r.* two rulers and another, and a man seated on the ground with one of Christ's garments. A hammer, basket of nails, and centre-bit lie on the ground.

42. f. 113 *b.* 'Hier recken si Ihesum ende naghelenen an den cruce.' Christ is stretched naked on the (tau) Cross, which lies on the ground to *r.* Two men nail his hands and a third tugs at a rope round his feet.

43. f. 114 *b.* 'Hier trecmen Ihesum ghecruust op. Ende Maria slaet hem hoer hoeftcleet om sijn lenden.' The Cross is raised erect by four men, two of whom pull a rope passed round Christ's right arm. The Virgin on *r.*, supported by St. John with two women behind, ties her veil round his loins.

44. f. 117 *b.* 'Hier stect centurio Ihesus in sijn syde ende men slaet den mordenaers haer been ontwee.' The Crucifixion. On *l.* blind Longinus pierces Christ's side with a lance and the blood restores his sight (scroll 'Hier wort centurio siende van den bloede'). On *r.* the centurion and a Jew. On either side a man breaking the legs of the two thieves, who hang by their arms with legs free.

45. f. 118 *b.* 'Hier werpen si tlot op Ihesus cleet ende vechten daer om.' Two men seated on the ground are casting dice. Three others, with sword, dagger, and club, are fighting, one of them stabbing a seated man in the back.

46. f. 119 *b.* 'Hier deelmen Ihesus cleder.' Three men with knives divide Christ's coat. A fourth, with lance, points to it.

47. f. 120 *b.* 'Hier comen Ioseph ende Nicodemus mit horen ghesin ende bidden Pylatus om Ihesus van den cruus te nemen.' Pilate sits on *r.*, with two men above holding a white curtain behind him. Joseph and Nicodemus, with two others, on *l.*, one of them pointing back.

48. f. 123 *b.* 'Hier doetmen Ihesum van den cruus.' The Deposition. Joseph, Nicodemus, and another, one on a ladder, take down the body of Christ, whose nimbus remains on the Cross. On *l.* the Virgin swooning, supported by St. John. On each side the

two thieves with legs broken.

49. f. 124 *b.* 'Hier heeft Maria Ihesum op ten scoot ende bescreit hem mit haren vrienden.' Pietà. Christ lies across the Virgin's knees. Two women, wringing their hands, on *l.*; Mary Magdalene, who embraces Christ's knees, and St. John on *r.* The three crosses with a ladder in background.

50. f. 127 *b.* 'Hier wort Ihesus ghesaluet van sinen vrienden.' The Anointing. Christ lies, head to *l.*, on the Virgin's knees, and Joseph and Nicodemus at his head and feet anoint him. A woman stands behind the Virgin and another on *l.*, and a third (without nimbus) is seated, with head resting on her hand, in the foreground. St. John on *l.* holds out an unguent-pot. The three crosses in background. See pl. xcii, b.

51. f. 128 *b.* 'Hier leytmen Ihesum int graf.' The Entombment. Joseph and Nicodemus lower Christ, head to *l.*, into the tomb; on the farther side of which are the Virgin, two other women, and St. John. A fourth woman (with nimbus) sits in the foreground with joined hands.

52. f. 129 *b.* 'Hier legghen die iongheren den steen opt graf.' The eleven disciples lay the stone on the tomb. A twelfth nimbed figure stoops down, with joined hands, in foreground.

53. f. 130 *b.* 'Hier bidden die Ioden Pylatum dat hi tgraf laet hueden.' Pilate, seated on *r.*, gives orders to three soldiers to guard the tomb.

54. f. 131 *b.* 'Hier brecht Ihesus . . .' (mostly cut away). Christ, in white grave-clothes, with resurrection-cross, stands in the entrance of a chapel-like building, the door of which is falling broken. He holds out his hand to Adam and Eve, who, followed by others, climb a ladder from a fissure in the earth, in which are flames and a caldron full of souls tended by two devils.

55. f. 133 *b.* 'Die wapen der passion ons heren.' Image of Pity. Christ stands, half-length, in the tomb, holding a scourge and a birch-rod, with a rope hanging over his arm. Behind him are the cross, ladder, nails, garments and dice-box, lance, sponge, torch, column with rope twisted round it and cock on the top, six heads (Pilate and his wife, High Priest, two mockers, and Judas with rope round his neck), a hand pulling Christ's hair, and a foot kicking his shoulder.

56. f. 135 *b.* 'Hier verrijst Ihesus vten graue.' The Resurrection. Christ, in grave-clothes, with resurrection-cross, stands in the tomb, from which the lid is falling. Four soldiers sit and lie round.

57. f. 136 *b.* 'Hier comen die drie Marien ten graue ende sien den steen van den graue ende enghelen int graf.' The tomb with an



angel in it at each end, the lid on the ground. Two Maries on one side, the third, kneeling, on the other.

58. f. 137 *b*. 'Hier openbaert Ihesus eerst Marien Magdalen.' Mary Magdalene kneels on *l*., with outstretched arms, an unguent-pot on the ground beside her. Christ, with resurrection-cross, on *r*., in white drapery and hat with upturned brim, with scroll 'Wijk en wil mi niet raken'. See pl. xciii, c.

59. f. 138 *b*. 'Hier openbaer Ihesus Cleophas ende Lucas ende wert bekent in brekinge des broots.' Christ, wearing a broad-brimmed hat, sits at table at Emmaus between the two disciples, Cleophas and Luke, and breaks bread.

60. f. 139 *b*. 'Hier openbaer Ihesus sinen apostolen ende Thomas en isser niet mede.' Christ, with resurrection-cross, stands surrounded by the eleven Apostles.

61. f. 140 *b*. 'Hier openbaert hi anderwerf den apostolen ende Thomas steect sijn vingher in sijn side.' Christ, as before, stands in the midst of the kneeling Apostles (12) and puts

the finger of Thomas into the wound in his side.

62. f. 141 *b*. 'Hier vaert Ihesus ten hemel waert.' The Ascension. The Virgin and twelve Apostles closely packed kneel round a small octagonal platform, on which are imprints of Christ's feet. Above, he is ascending, only his feet and the lower part of his robe being visible.

63. f. 142 *b*. 'Hier sent Ihesus den heilighen gheest sinen vrienden.' Pentecost. The Virgin in *c*. with the Apostles kneeling closely round her, all gazing up at the Holy Dove.

64. f. 144 *b*. Christ on the Cross, with scrolls round him inscribed with the Seven Words in Dutch.

65. f. 150 *b*. 'Onse behouder.' Christ stands in a niche, his right hand raised in benediction, in the left a book.

66. f. 155 *b*. 'Maria.' The Virgin, crowned, stands holding the Child in her arms. On *l*. a woman (owner of the MS.) kneeling, with blank scroll. See pl. xcii, c.

Binding of red morocco (late 17th cent.), with slight tooling round the margins; rebacked. Gilt edges.

Purchased from J. and J. Leighton, 1909. No inscriptions or other evidence of ownership, except 'DAW 9-0' on an end-leaf (18th cent.).

BOOK OF HOURS, in Dutch. Contents: (1) Kalendar. f. 1;—(2) 'Onser lieuer vrouwen ghetide': Hours of the Virgin. f. 16;—(3) 'Die vii psalme van penitencien in dietschen': Penitential Psalms and Litany. f. 75;—(4) 'Dat ghetide uan der ewegher wijsheit ons heren': Hours of the Eternal Wisdom. f. 100;—(5) Hours of the Holy Cross; without title. f. 102;—(6) 'Dit sijn die achte uerse die sinte Beernaert maechte uten souter': eight verses selected by St. Bernard from the Psalter (cf. MS. 1, f. 83). f. 137;—(7) 'Die misse van der heilegher drieuoudicheit': Mass of the Trinity. f. 138;—(8) 'Die uigilien in dietsche': Office of the Dead. f. 150;—(9) 'Een goet ghebeth van onser lieuer vrouwen': the prayer 'O intemerata'. f. 183;—(10) The prayer 'Obsecro te', also in Dutch, with a long rubric on an indulgence granted to those who repeat it daily. f. 186;—(11) 'Oratio deuota ad xpristum' (Christum), beg. 'Dom. I. C. qui in hunc mundum propter nos peccatores'. f. 194.

The Kalendar includes:—

Jan. 8. Gudule.  
„ 30. Aldegundis.  
Feb. 17. Polychronius.

Feb. 25. Walburgis.  
Mar. 17. Gertrudis (red).  
„ 26. Ludger bp. (Münster).



Apr. 18. Ursmar bp. (Lobbes).  
 May 11. Gengulph.  
 " 15. Dympna (Gheel).  
 June 7. Servatius bp. (Maestricht).  
 " 16. Ferreolus (Besançon).  
 " 25. Lebuin (Deventer, Utrecht).  
 July 1. Rumold (Malines).  
 " 3. Transl. S. Thomas apost.  
 " 7. Transl. S. Thomas Cant.  
 " 8. Kilian.  
 " 10. Amalberga (Ghent).  
 " 16. Monulph bp. (Maestricht).  
 " 27. Martha.  
 Aug. 4. Walburgis.  
 " 11. Gaugericus bp.  
 " 17. Livin (Ghent).  
 Sept. 3. Remaclus bp.  
 " 5. Bertin.

Sept. 7. Evurtius bp.  
 " 18. Ferreolus (Vienne).  
 " 25. Firmin bp.  
 Oct. 1. Bavo (Ghent); with oct.  
 " 3. Duo Ewaldi (Cologne, &c.).  
 " 10. Gereon (Cologne).  
 " 11. Gummar (Lier).  
 " 12. Elevatio Walburgis.  
 " 21. 11,000 Virgins; with oct.  
 " 22. Cordula (Cologne).  
 Nov. 3. Hubert bp. (Maestricht, Liège).  
 " 7. Willibrord bp. (Utrecht).  
 " 12. Lebuin.  
 " 20. Edmund mart.  
 " 25. Katharine (red); with oct.  
 " 27. Maximus bp.  
 Dec. 13. Aubert bp.  
 " 14. Nicasius bp. (red).

There is an entry 'Dedicacio' on July 15 in red, but without the name of the church. The Litany includes Pontian, Lambert, Denis, Boniface, Maurice, and Gereon among Martyrs; Servatius, Willibrord, and Odulph among Confessors; and Anna, Walburgis, Gertrude, Ursula, and Elizabeth among Virgins and Widows. Pontian, Willibrord, and Odulph were Utrecht saints.

Vellum; ff. ii + 203.  $6\frac{3}{4}$  in.  $\times$   $4\frac{7}{8}$  in. 16 lines in a page (14 on ff. 194-202), with wide margins. XV cent. (middle). Dutch. Collation (f. i pasted to cover, f. ii a fly-leaf), 1<sup>s</sup>, 2<sup>s</sup> (wants 8, blank), 3<sup>s</sup>-13<sup>s</sup>, 14<sup>s</sup>, 15<sup>s</sup>, 16<sup>s</sup>, 17<sup>s</sup>, 18<sup>s</sup>, 19<sup>s</sup> (wants 8, blank), 20<sup>s</sup>-24<sup>s</sup>, 25<sup>s</sup>, 26<sup>s</sup>, 27<sup>s</sup>; five single inserted leaves with miniatures in addition (see below). A neat hand of liturgical type, in black ink; the Latin prayer on ff. 194-202 in a different and rather larger hand. Verse-initials alternately in blue and burnished gold with red and blue filigree pen-work respectively; initials of psalms, prayers, &c., in burnished gold, two lines deep, on parti-coloured pink and blue grounds patterned in white or in flat gold. A three-line initial on f. 187 is of ribbon-type in blue on a burnished gold ground with partial border of gold bars and delicate rose-sprigs springing from it.

The first page of each month in the Kalendar has a beautifully painted partial border of natural and conventional flowers and foliage, including campanulas, daisies, violets, columbines, cornflowers, roses, pinks, and strawberries. The text is decorated with twenty-three historiated initials, six or seven lines deep, the letters being in colour on burnished gold or on other colour patterned in gold. They are accompanied by full borders, which are exquisite examples of Dutch art, composed of flowers, foliage, &c., with gold ornamentation and charming little figures, all drawn with extreme delicacy and finely coloured. The burnished gold is extraordinarily brilliant and is covered with patterns formed by minute dots and hatching.

In addition there are five full-page miniatures on inserted leaves thicker than those of the text and having the *recto* blank. They are enclosed within frames of patterned colour between bars of burnished gold with an outer border of delicate foliage like that on the opposite page. The figures are rather coarsely painted and are inferior to those on a smaller scale in the initials. The subjects of the whole twenty-eight miniatures are:—

1. f. 13<sup>b</sup>. Full-page. A saint with long hair and beard, clad in a green tunic, with a pen-case hanging from the girdle, and a red mantle and holding a decorated gold cross, stands on *r.*, presenting a kneeling lady, in blue with white head-dress, to St. Margaret, who stands on *l.*, clasping a cross. The end of her mantle is in the body of a dragon,

from a rent in the back of which she has emerged. Over her head is the Holy Dove.

From this picture it is probable that the original owner was a lady named Margaret, but the identity of the male saint is doubtful.

2. f. 15<sup>b</sup>. Matins of the Virgin. Full-page. Coronation of the Virgin. The Father and Son,



seated nearly facing each other, with the Holy Dove hovering between them, jointly hold a crown over the head of the Virgin, who stands below, robed in white. An angel supports her on either side, and two others hold a crescent moon under her feet. Background gold above, red below, with blue clouds in the corners.

3. f. 16. Matins. In init. H, the Annunciation. The Virgin kneels, with open book, on *r.* and turns her head towards Gabriel, who kneels on one knee on *l.*

In border, four angels with viol, lute, flageolet, and harp.

4. f. 28. Lauds. In init. G, the Visitation. The Virgin on *r.*, Elizabeth on *l.* Landscape.

In border, a bullfinch and another bird, with scrolls 'Ad laudes' and 'Aue Maria'.

5. f. 40. Prime. In init. G, the Nativity. The Virgin kneels on *r.* in a ruined building, adoring the Child, who lies naked on the ground. Joseph stands in the doorway on *l.*, holding his cap and a red taper.

In border, a bird (jay?).

6. f. 45. Tierce. In init. G, the Circumcision. The Virgin, with Joseph on her right, stands behind an altar supporting the Child, who is circumcised by one of two men on *r.*

In border, a birdcatcher with cage, a decoy owl, and other birds.

7. f. 49. Sext. In init. G, the head of Christ within a glory of gold rays on a blue ground.

In border, two naked men on green dragons fight with spears and shields.

8. f. 54. None. In init. G, the infant Christ (no nimbus), naked, holding an orb, sits on a green cushion within a glory of gold rays.

In border, a scroll 'Dulce no[m]ini' and three naked men with bow, spear, and sword, fighting a dragon.

9. f. 59. Vespers. In init. G, the Adoration of the Magi. The Virgin sits on *r.* with the naked Child on her lap. One Magus, kneeling, offers a cup full of gold coins; the other two stand behind.

In border, two goldfinches, and two scrolls 'Tres reges' and 'offerunt munera'.

10. f. 67. Compline. In init. B, the Presentation. The Virgin on *r.* holds out the naked Child across a round chalice-like altar. Joseph in background with a basket of doves.

11. f. 74<sup>b</sup>. Penitential Psalms. Full-page. David kneels to *r.*, with crown and sceptre on the ground before him, and stretches out his hands to the Deity in a cloud above, holding an orb and pointing to five prostrate men below, over whom an angel flies with brandished sword. Landscape, with city in distance.

12. f. 75. In init. H, David, crowned, sits playing a harp.

In border, at top David defends his sheep from the lion and bear; on *r.* a youth on horseback with hawk on wrist; at bottom David among his sheep is about to sling a stone at Goliath, on *r.*, grasping a huge spear. See pl. XCIV, a.

13. f. 99<sup>b</sup>. Hours of the Eternal Wisdom. Full-page. At the top Christ, seated between St. Peter and St. Mary Magdalen, points to the Lamb on an octagonal chalice-shaped altar in *c.* At the bottom, opposite Christ and with his back to the spectator, is a bishop (St. Nicholas?); on *l.* St. Maurice (in armour), Anthony (bell), Francis (? in brown), and Bernard (? in white), and on *r.* SS. Anne (?), Agatha (breast between pincers), Agnes (sword through throat), Katharine (crowned), and Gertrude (? a nun,

in black), making a full circle round the Lamb. None of the figures is nimbed. Background gold, with blue clouds in the corners. See pl. XCIV, b (ff. 99<sup>b</sup>, 100).

14. f. 100. In init. M, the Deity seated, with orb. Round him six blue angels adoring. Background dark blue.

In border, seven doves each with a scroll inscribed with a gift of the Spirit, viz. sapiencia, timor domini, sciencia, intellectus, consilium, fortitudo, pietas.

15. f. 102. Matins of the H. Cross. In init. O, the Agony. Christ kneels to *r.* in a wattled enclosure, with the three disciples sleeping behind him. In background on *r.* a gold chalice on a rock.

In border, on *r.* a hawk strikes at a heron, and, at foot, tears its breast as it lies on the ground grasping the hawk's neck with its long beak.

16. f. 113. Lauds. In init. G, the Betrayal. Christ is seized by four men on *r.* and turns to heal Malchus, who lies on the ground with hand to his ear. Peter on *l.* sheathes his sword.

In border, scrolls 'Percute pastorem' and 'dispergentur oues' (Zech. xiii. 7).

17. f. 117. Prime. In init. G, Christ before Pilate. He stands on *l.*, held by two men. Pilate, with sceptre and high-crowned hat, sits on *r.*

In border, on *r.* a green swan and three scrolls, 'Ad primam' (2) and 'Maria'; at foot, a greyhound chasing a hare, and a rustic with two other dogs.

18. f. 120. Tierce. In init. G, the Scourging. Christ bound to a column. Two men scourge him; a third stands behind. See pl. XCIV, c.

In border, a peacock with tail displayed.

19. f. 123. Sext. In init. G, Christ bearing the Cross. He walks to *r.*, five men, three with clubs, urging him forward.

20. f. 126. None. In init. G, the Crucifixion. A short tau-cross, Christ's feet being close to the ground. The Virgin on *l.*, St. John on *r.*

In border, a scroll 'Noent[ide]'. One of the flowers and a bunch of leaves are depicted as if pinned to the vellum.

21. f. 129. Vespers. In init. G, the Deposition. Nicodemus and Joseph of Arimathea bear the dead Christ in a sheet. The Virgin, with clasped hands, bends over him, and St. John, Mary Magd., and two other nimbed women stand behind.

In border, a scroll 'Ad vespas'.

22. f. 133. Compline. In init. B, the Entombment. Nicodemus and Joseph lay the dead Christ on a sheet in the tomb, head to *l.* Mary Magd. (nude to the waist) clasps his right arm. The Virgin, St. John, and a nimbed woman stand on the farther side.

In border, a scroll 'Ad completorium'.

23. f. 137. Verses of St. Bernard. In init. V, he stands, half-length, in white, with book and pastoral staff.

In border, a monster, half-man half-lion, fighting a wild man; another wild man and a lion; two birds.

24. f. 138. Mass of the Trinity. In init. G, the Father enthroned, supporting the crucified Son.

In border, a bear, heron, owl, and ape.

25. f. 149<sup>b</sup>. Office of the Dead. Full-page. The Last Judgement. Christ sits on a rainbow, with feet on an orb, showing the Wounds. Above, two angels in blue clouds blow huge golden trumpets. Below, the Virgin, with bared breast, kneels on *l.* and St. John the Baptist on *r.* (neither nimbed). Lower still, on a smaller scale, six dead rise from graves.



26. f. 150. In init. M, Christ sits on *L*, with orb. An angel stands on *r*., carrying a naked soul.

In border, a monster, half-man half-lion, a bull-finch, and another bird.

27. f. 183. 'O intemerata.' In init. O, the Virgin sits enthroned, with the Child on her knee. On *r*. a scroll 'Fiat misericordia'.

In border, an owl, jay, and two other birds. A

man shoots an arrow at the jay.

28. f. 194. Latin prayer. In init. D, Christ with loin-cloth, showing the Wounds. In his left hand a cross, in the right a birch-rod and scourge with three loaded thongs.

In border, two lions, a wren, red roses, strawberries, &c.

Binding of boards covered with brown leather stamped on each cover with a Pietà under a Gothic arch within a panel  $4\frac{7}{8}$  in.  $\times$   $2\frac{13}{16}$  in. Brass clasps with incised initials P. Y (or R?). Gilt edges.

Purchased privately, 1906. No arms or other means of identifying the original owner Margaret (see above, min. 1), but the initials on the clasps are possibly those of her husband. The names 'Ferd. van Spoelberch' and 'Carolus a Spoelberch' on ff. ii, 203 (17th cent.). Book-plate with crest and coronet of Fox, Lord Holland. On the fly-leaf 'Mary A. Holland (wife of Henry Edward Fox, 4th Lord Holland, who d. 1859) to Ed. Cheney, Esq., Holland House, 1861'. Under the book-plate is pasted the motto 'Fato prudentia maior' round the initials E. C., apparently cut from note-paper. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 245).

## 110

BOOK OF HOURS, in Dutch. Contents: (1) Kalendar. f. 2;—(2) 'Die Vrouwe Ghetide': Hours of the Virgin. f. 14;—(3) Die seuen salm Daudid': Penitential Psalms and Litany. f. 41;—(4) 'Een gebet van sinte Anna': Prayer to St. Anne. f. 52;—(5) 'Die heilige lange cruus getide': Hours of the Holy Cross. f. 54;—(6) Seven short prayers for which Pope Sixtus IV (1471-1484) granted indulgences. f. 73;—(7) Prayers for the Mass. f. 73 *b*;—(8) 'Die viif grueten van onser lieuer vrouwen': the Five Aves of the Virgin. f. 76 *b*;—(9) 'Die ewighe wijsheit getide': Hours of the Eternal Wisdom. f. 79;—(10) 'Die heilige geest ghetide': Hours of the Holy Spirit. f. 96;—(11) 'Die langhe Vigilie': Vigils of the Dead. f. 113.

The Kalendar includes:—

Jan. 14. Ponciaen (Utrecht, red).	July 7. Willibald.
" 30. Aldegont.	" 15. Der apostel scheidinge.
Feb. 7. Angulius.	" 18. Frederick (bp. of Utrecht).
" 25. Walburch.	Aug. 17. Ieroen (red).
Mar. 26. Hubert.	Sept. 3. Remaclus m. ( <i>sic</i> ).
" 31. Dominicus.	" 10. Othgerus conf.
Apr. 30. Turpetis.	" 17. Lambert (bp. of Maestricht, red).
May 4. Godehardus.	" 28. Wenselaus coninc.
" 8. Wiro (Ruremonde).	Oct. 1. Remigius (red).
" 9. Gengulf.	" 3. Twee Ewalden.
" 12. Pancraes (red).	" 10. Victor ende Gereon (Cologne, red).
" 13. Servaes (Maestricht, red).	" 15. Ccc Mauren.
" 27. Beda priester.	" 21. Elf M. Maeghden.
June 5. Bonifae (red).	Nov. 3. Hubert.
" 12. Odulf (Utrecht, red).	" 7. Williboert (Utrecht, red).
" 25. Lebuijn (Deventer, Utrecht, red).	" 12. Lebuijn (red).
" 27. Seuen Slapers.	



The Litany includes Ponciaen, Lambert, Pancraes, and Victor 'mit dine gesellen' among Martyrs; Williboert, Lebuijn, Servaes, Odulf, and Bavo among Confessors; and Walburch and Geertruut among Virgins.

Vellum; ff. 134.  $7\frac{3}{4}$  in.  $\times$   $5\frac{1}{8}$  in. 22 lines in a page. Late XV cent. Dutch (Utrecht?). Collation, single leaf, 1<sup>6</sup>-6<sup>6</sup>, 7<sup>2</sup>, single leaf (f. 40), 8<sup>6</sup>, 9<sup>6</sup>, single leaf (f. 53), 10<sup>6</sup>-13<sup>6</sup>, single leaf (f. 78), 14<sup>6</sup>, 15<sup>6</sup>, 16<sup>4</sup>, single leaf (f. 95), 17<sup>6</sup>, 18<sup>6</sup>, 19<sup>6</sup> (wants 1), single leaf (f. 113), 20<sup>6</sup>, 21<sup>6</sup>, 22<sup>6</sup>, 23<sup>2</sup>. The single leaves, except the first, contain miniatures; two others, before ff. 14, 113, have been cut out. A neat hand, in black ink, with initials alternately red and blue. Four full-page miniatures and six large historiated initials with borders on three sides of the page. Twenty-eight large initials enclosing natural flowers (roses, pinks, violets, &c.) on a dead-gold ground with an exterior ground of highly burnished gold, also with borders, which are composed of narrow vertical bars of gold and colour and in the upper and lower margins natural and conventional foliage and flowers, brightened up with small burnished gold beads. The borders on the historiated pages are similar but more elaborate, and figures are often introduced. The subjects are:—

1. f. 14. Hours of the Virgin. The Virgin seated in front of a crimson curtain in a walled garden, with the Child on her lap, to whom she offers a flower. On *r.* a trained carnation in a flower-pot. On *l.* a peacock on the garden wall.

In border, an angel with a harp, and St. Michael striking with a sword at a prostrate devil, who clasps his leg.

2. f. 40 *b.* Penitential Psalms. Adoration of the Magi. The Virgin and Child on *r.*, in front of a gold brocaded curtain under a thatched roof. One Magus kneels on *l.* with extended hands, his crown and a basket of gold coins on the ground beside him. The other two, holding gold cups, stand behind. Landscape, with the star in the sky.

In border, a horseman with pennoned lance fighting a dragon.

3. f. 41. In init. David kneels to *r.* in a landscape, with crown and harp on the ground. Above on *r.* an angel with sword.

In border, an angel with viol.

4. f. 53 *b.* Hours of the H. Cross. The Crucifixion; with the two thieves, whose legs are broken. On *l.* the Virgin, supported by St. John, and two other women. Mary Magdalene, richly dressed, with turban, clasps the Cross. The centurion and others on *r.* Landscape with soldiers and Jerusalem in distance.

In border, Christ being nailed to the Cross.

5. f. 54. In init. Christ bears the Cross to *r.* Simon of Cyrene supports it on *l.* Three men on *r.*; one drags Christ by a rope, the other two beat him.

In border, the Scourging.

6. f. 78 *b.* Hours of the Eternal Wisdom. Christ disputing with the Doctors. He is on a seat raised on three steps in an apse, in front of a curtain. Four doctors sit in foreground. Mary and Joseph enter from *l.*

In border, a stag within a circular wattled enclosure.

7. f. 79. In init. Christ, with open book, stands in front of a curtain, in an enclosure with crenellated walls. Landscape.

In border, an angel with lute; and at the foot of the page, a lion holding a shield of arms, viz. per fess, in chief *sable* two spears in saltire *arg.*, in base *gules* a device (merchant's mark?) *or*, impaling *az.* three plain shields *arg.*

8. f. 95 *b.* Hours of the H. Spirit. Pentecost. In a chamber with timber roof the Virgin sits on an altar-like seat in *c.* The Apostles kneel, one in front, two others behind low benches on *r.* and *l.* The Dove with gold rays hovers above. An inner room with bed is seen through an open door on *l.*; on *r.* a window with lattice.

In border, the Virgin, half-length, crowned. She carries the Child on her right arm and holds up a flower.

9. f. 96. In init. Christ, with imperial crown, sceptre and orb, sits on *r.*, the Virgin, crowned, on *l.* The Dove hovers between.

10. f. 113. Vigils of the Dead. In init. a crowd of naked souls in flames, gazing up at two angels descending.

In border, a lady with pet dog on a string, and a knight spearing a dragon.

Contemporary binding of bevelled wooden boards covered with brown leather. A sunk panel ( $2\frac{3}{4}$  in.  $\times$   $1\frac{7}{8}$  in.), St. John with Agnus Dei under a Gothic arch, surrounded by the inscription 'Ecce agnus dey qui crimina tolis (omnia tollit) peccata mundi'. Framing of three rows of triple ruled lines with small rosettes (three different stamps) between them. The panel on the under cover has been repaired. Plain brass clasps. Gilt gauffered edges.



Purchased at the Sneyd Sale at Sotheby's, Dec. 17, 1903, lot 382. Book-plate of arms of the Rev. Walter Sneyd. On the fly-leaf (f. 1) are inscriptions in different hands giving the names of successive owners of the MS. (passing usually from mother to daughter), viz. the widow of Jacob Paruss (?), Clemente her daughter, 'Gerritgen Cornelis dochter de Jonge', Anna Sasbouts, Machtelt de Jonge, and Cornelia van Dorp. Another inscription with date 1605 or 1665 (?) has been obliterated. Inside the cover, 'M. S. de Hulstete, J. U. L., 1774'.



## SECTION VI. SPANISH

III

PLS. XCV-XCVII

BIBLE: Latin Vulgate version, with the Psalter as translated by Jerome from the Hebrew. Preceded (f.1) by sixty-three Biblical mnemonic hexameters beg. 'Sunt genes. ex. le. nu. deut. iosu. iu. ruth. reg. paral. es. ne.', with nineteen prefatory lines addressed to a certain Bishop Fortunius, beg. 'Fortuni presul bone care pater uenerande'. The author, a Dominican, gives his name as 'Frater Galdinus minimus mundo peregrinus | Per Christi munus de predicatoribus unus'. He may possibly be identified with Pérégrin de St. Gaudens, a Dominican of Toulouse 1266-1286 (Douais, *Frères Prêcheurs de Gascogne*, 1885, pp. 295, 447).

The Psalter is followed (f. 220 b) by the 'Vaticinatio Sibille', or the Prophecy of the Tenth Sibyl (cf. Ward, *Cat. of Romances*, i, 883, p. 190), with three prologues, beg. (1) 'Iheronimus. In annalibus hebreorum', (2) 'De antichristo scire uolentibus', and (3) 'Sibille generaliter'. The Prophecy beg. 'Fuit igitur hec Sibilla', and ends with twenty-seven hexameters on the Day of Judgement beg. 'Iudicii signum tellus sudore madescet'. These lines, which are written as prose, end at the top of f. 222 b, the rest of which was left blank. A rather later hand, however, has inserted computations 'De etatibus seculi', in which the 'presens annus' is given in one place as A.D. 1183 and in another as A.D. 1186. The latter coincides (1186+38) with the year 1224 of the era of Spain, which is written in the margin.

Some of the books are slightly imperfect owing to the excision of leaves containing initials. They are mostly in regular order, but Jonah and Obadiah are transposed and Acts follows Hebrews. Nehemiah (beg. lost) has the alternative running-title 2 Esdras, and is followed by 2 (3) Esdras. The modern (Stephen Langton's) arrangement of chapters is followed, and most of the books in the Old Testament have tables of them prefixed. In some cases a blank space is left for the table, and in others it has been wholly or partially lost with the first leaf. The order, with prologues, is as follows:—

Epistle of Jerome to Paulinus, 'Frater Ambrosius'. The greater part is lost, the page beg. '[verten]tem claro sermone'. f. 4 b (this should be the *recto*, the leaf being wrongly turned round).

Prologue to the Pentateuch, 'Desiderii mei'. In the title wrongly styled 'Prologus sancti Iohannis'. f. 4.

Pentateuch. Genesis is imperfect, wanting i-iii. The table of chapters (f. 2 b) is entitled



'Annotaciones super genesis' (*sic*). Numbers is also imperf., beg. i. 47, 'in tribubus familiarum', and in the table of chapters only i-vii remain. ff. 5, 22, 36 b, 47, 61 b.

Joshua, with prol. (f. 74 b) 'Tandem finito'. f. 75.

Judges. Imperf., ending xx. 36, 'cernentes filii Israel de-'. f. 84.

Ruth. Imperf., beg. ii. 8, 'loco sed iungere'. f. 92.

1-4 Kings, with prol. 'Viginti duas'. ff. 93, 105 b, 114 b, 126 b.

1, 2 Chronicles, with prologues, 'Si septuaginta' and 'Hii libri'. ff. 138, 148. The Prayer of Manasses, which usually follows 2 Chron., is between the table of chapters of 1 Esdras and the prologue (f. 161).

1 Esdras, with prol. 'Utrum difficilium'. f. 161 b.

Nehemiah (2 Esdras). Imperf., beg. ii. 13, 'vallis nocte'. f. 165.

2 (3) Esdras. Only the first three lines of the table of chapters (f. 169 b) are written, the second column being left blank. f. 170.

Tobit, with prol. 'Mirari non desino'. f. 175 b.

Judith, with prol. 'Apud hebreos'. f. 179 b.

Esther, with prol. 'Librum Hester'. f. 184 b.

Job, with three prologues, (1) 'In terra quidem', (2) 'Cogor per singulos', and (3) 'Si aut fi[s]cellam'. After vi. 6 (f. 191, col. 1) is the interpolation 'Animae... uidentur' from Prov. xxvii. 7. f. 190.

Psalter, version from the Hebrew, with prol. 'Scio quosdam'. The apocryphal Ps. cli, 'Pusillus eram', is at the end. f. 199.

Sapiential Books, with prol. to Proverbs, 'Iungat epistola'; to Eccl., 'Memini me'; to Wisdom, 'Liber sapientie'; and to Ecclus., 'Multorum nobis'. ff. 224 b, 232, 235, 237, 243 b.

Major Prophets, with the usual prologues. ff. 259 b, 276\*, 301, 320. Jeremiah (initial, &c., torn out) is followed by Lamentations (f. 296)

and Baruch, with a long rubric (f. 298). Daniel ends imperf. (in the story of Susanna) xiii. 61, 'egerant aduersum proxi-'.  
 Minor Prophets. Hosea (f. 327) beg. imperf. i. 2, 'ad Osee vade'. With prologues to Joel (f. 329 b), 'Sanctus Ioel'; to Amos (f. 330 b), 'Ozias rex'; to Jonah (f. 333), 'Sanctum Ionam'; to Obadiah (f. 333 b), 'Iacob patriarcha' and 'Hebrei hunc'; to Micah (f. 334), 'Temporibus Ioathan'; to Nahum (f. 336), 'Naum prophetam'; to Habakkuk (f. 336 b), 'Abachuch luctator'; to Zephaniah (f. 337 b), 'Tradunt hebrei'; to Haggai (f. 338 b), 'Ieremias propheta'; to Zechariah (f. 339 b), 'Sec. anno Darii' and 'Zach. memor'; to Malachi (f. 343), 'Deus per Moysen'.

1 and 2 Maccabees, with prol. 'Machabeorum libri'. 1 Macc. ends imperf. xvi. 7, 'et diuisit'; 2 Macc. begins imperf. i. 33, 'aqua apparuit'. Two blank pages at the end. ff. 344 b, 356.

Gospels, with prol. to Matt., 'M. ex Iudea' and 'M. cum primo'; to Mark, 'M. euuangelista'; to Luke, 'L. Syrus natione'; to John, 'Hic est Iohannes'. ff. 364 b, 376 b, 384, 396.

Pauline Epistles, with the usual arguments. Romans has 'Romani sunt qui' and 'R. sunt in partibus'. ff. 404 b, 409, 413, 415 b, 417, 418 b, 419 b, 420 b, 421 b, 422, 423 b, 424, 424 b, 425.

Acts, with prol. 'Luchas Anthiochensis'. f. 428 b.

Catholic Epistles, with prol. (f. 439 b) 'Non ita ordo est', and arguments to 1 and 2 Peter (ff. 441, 442 b), 'Simon Petrus filius' and 'Istam epistolam'; to 1-3 John (ff. 443 b, 444 b, 445), 'Racionem uerbi', 'Usque adeo', and 'Gayum pietatis'; to Jude (f. 445), 'Iudas apostolus'.

Apocalypse, with prol. 'Iohannes apostolus'. f. 445 b.

At the end (f. 451 b) is the inscription 'Milleducentenis. tredecim triginta bis annis. Post carnem domini sumptam de uirgine uerbi. Canonicus dictusque iohannes poncii ego. uictus hanc . . . . domino bibliam prece scripsi. hinc ubi uita manet' scriptor cum presule regnet'. The name of the bishop for whom 'Johannes Poncii' (Juan Ponce) here records in faulty hexameters that he wrote the volume in A.D. 1273 has unfortunately been quite erased. As in the Spanish MS. that follows (112), the style of decoration is largely French, but the scribe's name and the mention of the era of Spain on f. 222 b (see above) make it probable that it was either written in that country or possibly in Navarre or elsewhere in southern France, where the same era seems to have also been in use.

The explanations of Hebrew names [by Remigius of Auxerre], beg. 'Aaz apprehendens', are added on f. 452, but end imperfectly with 'Sedochphasgan' at the foot of f. 455.



Vellum ; ff. 456 (f. 176 duplicated). 15 in. x 10 in. Double columns of 56 lines. A. D. 1273. Spanish. Collation, 4 leaves, 1<sup>12</sup> (wants 1), 2<sup>12</sup>, 3<sup>12</sup>, 4<sup>12</sup> (wants 8), 5<sup>12</sup>–7<sup>12</sup>, 8<sup>12</sup> (wants 6), 9<sup>12</sup>–11<sup>12</sup>, 12<sup>10</sup>, 13<sup>12</sup>, 14<sup>12</sup> (wants 10), 15<sup>12</sup>, 16<sup>12</sup>, 17<sup>10</sup>, 18<sup>12</sup>–20<sup>12</sup>, 21<sup>10</sup>, 22<sup>12</sup>–27<sup>12</sup>, 28<sup>10</sup>, 29<sup>12</sup> (wants 2), 30<sup>12</sup>, 31<sup>12</sup> (wants 8), 32<sup>12</sup>–38<sup>12</sup>, 39<sup>8</sup>; with catchwords. The missing leaves all contained illuminated initials. Text very neatly and regularly written in black ink, which in some places has flaked away. Running titles, marginal numbers of chapters, and initials in the text are in red and blue ; and omissions supplied in the margins are enclosed within red and blue lines with penwork flourishing below.

The initials of books and prologues are by several hands, with marked differences in style and merit. Forty-four of them are historiated and are described below. Of these nos. 1–3 and 10 are by the same artist, the letters being composed of interlaced work, the colours generally dark, and the figures small and rather quaint. In nos. 4–8 the letters are also interlaced, but there is more foliage and brighter colouring, and the figures, especially in nos. 4, 5, 7, are more boldly drawn. In this part of the volume and down to 3 Kings (f. 126 b) there are only two merely decorative initials (ff. 1, 4). These are in French 13th cent. style, filled with delicate interlaced tendrils, which terminate in a leaf or a tiny beast's head, and having cusped marginal projections with curved extremities as in MS. 58. The historiated initials nos. 9, 11–22, 25 differ widely in style from the rest and are in every way inferior to them. The letters are plain, panelled, or decorated at intervals with small studs, lozenges, &c. ; the colours, both in the diapered backgrounds and elsewhere, are often rather crude and unpleasing ; and the drawing is poor. The decorative initials in the same section are similar in character and as a rule equally inferior. French influence is again apparent in the four initials in the Prophecy of the Sibyl, two of which (nos. 23, 24) are historiated ; and from Isaiah (no. 26) onwards it is still more unmistakable. More than one hand may be distinguished, with varying tones of colour, but the figures throughout are drawn with great delicacy. Besides blue and pink, which are most common, orange-red, pale green, &c., are also used, especially in the Prophets. The finest and most numerous decorative initials are in the New Testament, the style being essentially the same as that of the initials on ff. 1, 2, with or without the cusped marginal extensions. Specimens from ff. 243 b, 409 are given in pl. xcvi, e, f.

The subjects of all the historiated initials are :—

1. f. 22. Exodus. Init. H of interlaced work, with two hounds and two birds ; ground between the interlacing gold, within the letter silver, and outside dark blue. In the letter two Israelites, wearing short drawers only, wrestling, and an angel in a cloud on *r.* pointing to Moses below, with sheep and a dog. See pl. xcv, a.

2. f. 36 b. Leviticus. Init. V similar to the last, with ground inside the letter red. Above, on *r.* the Deity in a cloud points to Moses on *l.* below, holding a book bound in gold (Tables of the Law).

A leaf with init. of Numbers is lost after f. 46.

3. f. 61 b. Deuteronomy. Init. H similar to no. 1, with ground inside the letter gold. On *r.* Moses, horned, reads from a blank scroll to three Israelites, with strongly marked Jewish features, on *l.* See pl. xcv, b.

4. f. 74 b. Prol. to Joshua. Init. T formed by three nude acrobats, one of whom stands amongst twining foliage with his feet planted widely apart and supports the other two horizontally with their legs and arms ingeniously interlocked. Gold background and light green frame. See pl. xcv, c.

5. f. 75. Joshua. Init. E of interlaced work with foliage at the corners. On *r.* two acrobats in contorted attitudes. On *l.* two dragons, red and brown. Gold ground. See pl. xcv, d.

6. f. 84. Judges. Init. P with panelled shaft and interlaced and foliated extremities. Within the letter, on a gold ground, a seated figure, with a dog

beside him ; below, three Israelites, with long hooked noses, consulting. See pl. xcv, e.

A leaf with init. of Ruth is lost after f. 91.

7. f. 93. Prol. to Kings. Init. V of foliage with a dragon on *l.* and a nude contortionist on *r.* Blue and gold ground.

8. f. 93 b. 1 Kings. Init. F, grey with pink and green panels and foliated extremities, on a gold ground ; at the top a dog and a long-necked monster, at the bottom a monster with two bodies and one head. Below the cross-bar Hannah kneels to *r.* Above, the Deity in a cloud. See pl. xcvi, a.

9. f. 105 b. 2 Kings. Init. F, light blue on gold and pink ground. David sits on *r.*, with hand over his face. On *l.* the Amalekite, with spear, addresses him. By a much inferior hand (see above).

10. f. 114 b. 3 Kings. Init. E, filled in with interlacing on a gold ground. David sits on *r.* Abishag stands on *l.*, with her hand on his shoulder. Dark blue diapered ground.

11. f. 148. Prol. to 2 Chronicles. Init. H, light blue with gold studs on pink and gold ground. On a green diapered ground, a tonsured man holds up a book bound in gold.

12. f. 148. 2 Chronicles. Init. C, gold on pink patterned ground. On a blue diaper, Solomon sits with legs crossed.

13. f. 161. Prayer of Manasses. In init. D, on a gold ground, a man with long flowing hair, with sceptre and book.



14. f. 161. Prol. to 1 Esdras. In init. V, on a gold ground, Ezra sits to *r.* before a lectern, on which is an open book.

A leaf with init. of Nehemiah is lost after f. 164.

15. f. 170. 2 (3) Esdras. In init. E Ezra sits facing *r.*, with open book.

16. f. 175*b*. Tobit. In init. T Tobit kneels to *r.* with uplifted hands. Above on *r.* an angel in a cloud, pointing downwards.

17. f. 179*b*. Judith. In init. A Holofernes lies in bed, head to *l.* Judith on the farther side draws a sword. See pl. XCVI, b.

18. f. 190. Job. In init. V the Deity sits on *r.*, holding a book. A devil stands before him on *l.*

19. f. 199. Ps. i, *Beatus vir*. David, crowned, sits playing a psaltery.

20. f. 202*b*. Ps. xxvi, *Dom. lux mea*. A Jew, facing *r.*, with blank scroll.

21. f. 204*b*. Ps. xxxviii, *Dixi custodiam*. David, as a young man, in green tunic and red mantle, stands before a lectern, on which is a book inscribed 'Davi'. See pl. XCVI, c.

The init. of Ps. xcvi, *Cantate*, on f. 213 has been cut out.

22. f. 215. Ps. cix, *Dixit Dominus*. The Father seated, holding the Cross on which hangs the Son. Pink diapered ground.

23. f. 220*b*. 'Prologus Sibille.' In init. I in upper corner on *r.* the head and hand of the Deity in a cloud. Below, the sea.

24. f. 221. Prophecy of the Sibyl. In init. F the Sibyl, nimbed, with blank scroll.

25. f. 224*b*. Proverbs. In init. P Solomon stands, with legs crossed, facing *r.* and holding a book. Green patterned ground. See pl. XCVI, d.

26. f. 259. Prol. to Isaiah. In init. N two Dominicans, one on *l.* seated, with book inscribed 'Doctor' on a stand before him; the other stands on *r.* with his hand on the book.

The init. of Jeremiah (f. 276\*) is torn away.

27. f. 301. Ezekiel. In init. E Ezekiel, with bright green mantle over a white robe, sits facing *r.*, with a book on a stand inscribed with his name. Above, the Deity in a cloud. Blue diapered ground.

28. f. 320. Daniel. In init. A a man sits on *l.*, pointing to a book in his left hand. Another, in a bright red cloak and cowl, stands on *r.*, pointing upwards and speaking. Blue diapered ground.

A leaf with init. of Hosea is lost after f. 326.

29. f. 329*b*. Joel. In init. V Joel sits holding a book inscribed with his name. Another man behind him. Blue diapered ground.

30. f. 330*b*. Amos. In init. V he stands with a book before him inscribed 'Incipit lib[er]'.

31. f. 333. Jonah. In init. E he sits holding a book and looking up to *r.*, where the head of the Deity appears in a cloud.

32. f. 333*b*. Obadiah. In init. V he kneels at a faldstool to *r.*, holding a blank sheet.

33. f. 334. Micah. In init. V he stands holding a scroll bearing his name.

34. f. 336. Nahum. In init. H he sits writing his name on a scroll.

35. f. 336*b*. Habakkuk. In init. H he sits holding an open book inscribed 'Abacuc propheta vid[it]'.

36. f. 337*b*. Zephaniah. In init. V he sits writing in a book.

37. f. 338*b*. Haggai. In init. I he sits with a book on a desk, examining his pen.

38. f. 339*b*. Zechariah. In init. I he sits at a desk, mending his pen.

39. f. 343. Malachi. In init. H he sits at a desk, holding a pen and knife. Before him a book inscribed 'Incipit'.

40. f. 364*b*. Prol. to Matthew. A bishop, with mitre and pastoral staff, stands on *l.* at a lectern, on which is a book inscribed 'Ieronimus'. A priest on *r.* with hand on the book. Blue diapered ground. See pl. XCVII.

41. f. 364*b*. Matthew. Tree of Jesse. He lies on a couch, head to *l.*, with a lamp hanging above him. From his loins springs a tree, in which are two figures, in blue, playing a viol and a psaltery, and two others, in red, with blank scrolls. Diapered pink and blue ground. See pl. XCVII.

42. f. 384. Luke. A fine init. P, pink on a diapered blue ground edged with gold. It contains light foliage on a pink ground and has cusped marginal extensions. Under the letter St. Luke sits at a desk to *r.*, writing 'Lucha[s]'.

43. f. 422. 1 Timothy. In init. P a naked youth grasps a sword in one hand and the throat of a dragon in the other.

44. f. 428*b*. Acts. In init. P St. Paul with sword and book.

Binding of bevelled wooden boards covered with light brown leather (Spanish, 15th-16th cent.): a panel of strap-work with a sprig of oak-leaves down the centre; the space outside covered with lozenge fleur-de-lis stamps arranged, three a side, in squares, within each of which is a small oblong double-eagle stamp and four impressions of a square stamp  $\text{3}||\text{5}$ , the bars hatched diagonally. Brass fittings for clasps now lost.

Purchased from J. Rosenthal, of Munich, 1914. Under the leaf pasted down to the upper cover is a small fragment of writing in Spanish, 16th cent., visible through the vellum.

## II 2

## PL. XCVIII

FUEROS DE ARAGON: collection of the laws of the kingdom of Aragon compiled by Vidal de Canelas, Bishop of Huesca (1237-1252), by command of Jayme I, King of Aragon (1213-1276), and promulgated at a court at Huesca,



Jan. 6, year of the era of Spain 1285, A.D. 1246 [7]. In nine books, preceded by the royal edict, the compiler's prologue, and a table of titles.

The text is throughout in Spanish, but the titles (which are repeated before each book) are in Latin as well. The *fueros* are very rarely dated. The latest date that appears is A.D. 1243 (f. 178 b), the date A.D. 1279 on the same page being corrected in the margin to era 1279 = A.D. 1241. Two undated *fueros* (ff. 237, 256 b) are attributed to King Pedro, either Pedro II (1196-1213) or Pedro III (1276-1285). If the latter is meant, the original work must have been brought up to date. The name by which it was known appears at the beginning of the table of titles (f. 3), 'Aqui començan los titulos del libro de los fueros que ha nopne (nombre) Uidal Mayor'. Bk. i begins (f. 9) 'De sacrosanctis ecclesiis et earum ministris. Ço es, De las sanctas eglesias et de los sus sieruos et ministros. En el nompne del nuestro seynnor iesu christo . . . En el començo de la nuestra obra con deuotion ordenamos que en honra de dios', &c. A leaf is missing after f. 241, containing parts of Bk. viii, chaps. 1, 2. Colophon (f. 277), 'Laus tibi sit christe quoniam liber explicit iste. Iste liber (istum librum) scripsit Michael lupi de Çandiu', i.e. Zandio in Navarre.

For Vidal de Canelas or Canellas see Antonio, *Bibl. Hispana Vetus*, 1788, ii, p. 61, and Latassa, *Biblioteca . . . de escritores Aragoneses*, ed. M. Gomez Uriel, 1884, i, p. 281. No edition of this work is mentioned, but the *Fueros* were printed at Valencia as early as 1482.

Vellum; ff. ii + 277.  $14\frac{3}{8}$  in.  $\times$   $9\frac{3}{8}$  in. Double columns of 33 lines. End of XIII cent. Spanish. Collation, a<sup>2</sup>, 1<sup>8</sup>-30<sup>8</sup>, 31<sup>8</sup> (wants 2), 32<sup>8</sup>, 33<sup>6</sup>, 34<sup>8</sup>, 35<sup>8</sup>. Sec. fol. 'escriutura cierta'. A bold, rounded script of an Italian type with heavy downstrokes. Titles in red, paragraph-signs in burnished gold, and capitals touched with red. A grand miniature-initial stands at the beginning and at the head of each of the nine books (nos. 1, 2, 21, 39, 54, 73, 92, 109, 120, 136 below), and 146 smaller miniatures are enclosed within the initials of *fueros* or, in the early part of Bk. i (to f. 41 b), are placed in the margins opposite. The remaining *fueros* have plain burnished gold initials rather heavily outlined in black on pink and blue grounds with decoration in white. The style of the decoration in general is strongly marked by French influence (cf. MS. 111).

The miniatures have backgrounds of burnished gold or fine pink and blue diapers, and the marginal bar-extensions of the initials terminate in simple leaf-buds and small gold ball-ornaments. They frequently support human figures, half-human and other monsters, dogs and hares, birds, &c., some of which are mentioned below in connexion with the miniatures. The colours used are various shades of blue and pink, vermillion, green, yellow, brown, and grey. The figures in the miniatures are well drawn, and the subjects, which are taken from the *fueros*, are of special interest as graphic illustrations of Spanish contemporary life. They are:—

1. f. 1.  $5\frac{1}{2}$  in.  $\times$   $4\frac{5}{8}$  in. Above, the king, enthroned, points to the Bishop of Huesca, who sits on a lower level on r. Three other bishops stand on l. Below, eight *infançones* or nobles, seated, discuss the laws.

In margin, two bird-monsters and an owl.

2. f. 9. Bk. i, 'De sacrosanctis ecclesiis', &c. A priest before an altar on l. Behind him two others, one holding over his head a *flabellum*, and six chanters at a lectern. Two bells in a tower above. See pl. xciii.

In margin, a single combat with swords and bucklers, a greyhound and a hare, a monster drinking from a pitcher, and an archer shooting at an owl.

3. f. 9 b. 'De decimis.' A man handing another a bag of money.

In margin, a woman-monster with viol.

4. Ibid. 'De pignoribus.' Above, a man hands a bag of money to another, who grasps the arm of a third. Below, two men at the house of another attempt to seize his goods.



5. f. 21. 'De pignantica actione et emendatione pignorum.' A man gives another a ring in exchange for a bag of money.

In margin, a monster playing a bagpipe.

6. f. 22. 'De rerum contestatione.' Judge sits on *l*. A man before him points to two others, who hold a bag.

7. f. 24. 'De procuratoribus.' Judge sits on *l*. An advocate, tonsured, with his client, pleads before him.

8. f. 27. 'Quod cuiuscumque uniuersitatis.' On *l*. a man leads a horse out of a stable. On *r*. a group of men, one of whom grasps another by the arm.

In margin, a man playing a lute.

9. f. 28 *b*. 'De negotiis gestis.' Above, an old man in bed, with his wife and a physician, tonsured, who examines a bottle of urine, standing beside him. At foot of the bed a younger man and woman. Below, the old man and woman and the younger couple before a judge, who sits on *r*.

10. f. 29 *b*. 'De dilationibus.' Judge sits in *c*. On *r*. an advocate, with client, pleading. On *l*. another, with client, retiring.

In margin, a mitred monster, blowing a trumpet.

11. f. 31 *b*. 'De feriis.' Judge, with a monk behind him, on *l*. dismisses an advocate and client on *r*, who wish to plead on a feast-day.

12. f. 32. 'De pactis.' Judge sits in *c*, with two advocates on *r*. and *l*, one of whom holds up a scroll.

13. f. 36. 'De aduocatis.' Judge sits in *c*. Three men on *r*, one of whom hands another a bag of money. Advocate on *l*, with scroll.

14. f. 41 *b*. 'De edendo, ço es de demonstrar.' Judge on *r*. Two advocates, with clients, plead before him.

In small initial, same subject, with only one advocate and client.

A miniature has been cut out on f. 44.

15. f. 44 *b*. 'De pediana hereditate.' In small initial, on *r*. two men converse, on *l*. one man strikes another.

16. f. 49. 'De iurisdictione,' &c. In small initial, king, with sword, on *l*, judge on *r*, with man in mail behind each. A civilian also on *l*.

17. f. 50. 'De satis dando.' Judge sits on *r*, with advocate. Two men on *l*, one of whom grasps the other's wrist.

In margin, a half-human monster with sword and buckler.

18. f. 56. 'De citando et in possessione mittendo.' Judge and advocate on *l*. On *r*. a messenger summons a man, who holds a hammer and sits before an anvil.

In margin, a monster, half-man half-bird, blowing a long trumpet, at the mouth of which is a crowned head.

19. f. 62 *b*. 'De iudicibus.' Two groups *r*. and *l*. arguing. A clerk with scroll seated in foreground.

In margin, a half-human monster with mitre.

20. f. 69 *b*. 'De arbitris.' Judge in *c*, with two men on either side, one of whom grasps the other's wrist. Two more men, one tonsured, in background.

21. f. 72 *b*. Bk. ii, 'De iudiciis'. 5½ in. x 5¼ in. On *l*. a king, with sword, delivers judgement. Two officials behind him, and a man in mail, with spear and shield (arms of Aragon), seated on the steps of the throne. On *r*. a judge, with two advocates and their clients before him, and two men and two women seated on the steps. The women wear curious plaited hats, like inverted baskets.

In margin, a monster shooting an arrow, a hare and greyhound, &c.

22. f. 78. 'De exceptionibus.' Judge on *r*. Two advocates with scrolls before him.

In margin, a monster with bagpipe.

23. f. 83. Group on *r*, one of whom addresses a man on *l*.

24. Ibid. Above, judge on *r*, with advocate and client on *l*. Below, a man lies on a bed; judge at head of bed on *r*. points to him; advocate, with scroll, and client at foot of bed.

25. f. 83 *b*. 'De exceptione rei iudicate.' Judge on *r*, with two men before him, one of whom, with scroll, moves off to *l*, while the other holds him by his robe.

26. f. 84 *b*. 'De priuilegio absentium causa reypublice.' Judge on *l*, with advocate pleading. On *r*. a knight on horseback and a tent (arms of Aragon).

27. f. 85 *b*. 'De mutuis petitionibus.' Judge on *r*. Two advocates, tonsured, with clients on *l*, pleading.

In margin, two monsters fighting with swords and bucklers.

28. f. 86. 'De pl[urib]us petitionibus.' Judge on *r*, with two litigants, one of whom, kneeling, lays his hand on an altar.

29. f. 87. 'De litis contestatione.' Judge on *r*, with three litigants arguing.

30. f. 90. 'Ne pater uel mater pro filio teneantur.' King sits on *l*. Man before him in custody of two mail-clad officers, one of whom holds a gold cup, together with the prisoner's father and mother, the former holding a bag of money.

31. f. 90 *b*. 'Ne filius pro patre uel matre teneatur.' Judge on *l*, with two litigants. On *r*. a father, mother, and son, with a tonsured figure, holding a scroll, pen, and inkhorn.

32. f. 91 *b*. 'Nec uir sine uxore nec uxor sine uiro alienare possit.' Judge on *l*. A woman before him points to a bag of money taken by her husband from another man for a house on *r*.



33. Ibid. 'Nec uir pro uxore nec uxor pro uiro aliquatenus puniatur.' King on *l*. A man before him in custody of two officers, with a woman and another man on *r*. and a murdered man on the ground.

34. f. 92. 'Nec germanus uel consanguineus pro germ. uel cons. puniatur.' King on *l*. A man in mail, with mace, and five other men on *r*., one of whom seizes another by the wrist and shoulder.

35. Ibid. 'Nec libera persona pro debito peccuniaro puniatur.' King on *l*. Four men before him; one kneels, another grasps the wrist of a third.

36. f. 92 *b*. 'De renunciatione bonorum.' Judge in *c*. with open book, on which a man kneeling on *l*. lays his hand. A tonsured advocate on *r*. and *l*., the latter with client behind him.

In margin, a monster playing a viol.

37. Ibid. 'De foro competenti.' Judge on *l*. Two tonsured advocates and three other men before him.

38. f. 95 *b*. 'De interrogatoriis actionibus.' Judge in *c*., with two advocates and their clients on *r*. and *l*.

In margin, two monsters, one with sword and buckler, the other with long trumpet.

39. f. 97. Bk. iii, 'De prescriptionibus'.  $5\frac{1}{4}$  in. sq. Above, king sits on *l*., in an arched gateway, with a mail-clad officer behind him. Two men stand before him, one of whom exhibits a scroll, and is shown again moving off to *r*. Below, a man and wife sit on a bench with a child standing between them; the claimant as above enters from *l*., but they assert their right of prescription. The woman wears a high plaited hat, tied under the chin, similar to those in no. 21.

In margin, two birds with human heads.

40. f. 102. 'De reo possessore.' Judge on *l*. Two men before him, one kneeling with his hands on an altar. House on *r*.

In margin, a man stoning a monster.

41. f. 102 *b*. 'De probationibus.' Judge in *c*., with open book, on which a litigant, kneeling on *r*., lays his hands. Another man on *l*., behind the judge.

42. f. 106 *b*. 'De testibus.' On *r*. a man with club assaults two others. On *l*. the latter kneel before a judge and lay their hands on an open book. A witness stands by.

43. f. 111. 'De testibus compellendis.' Judge on *l*. Two litigants before him, one of whom points to two witnesses on *r*.

44. f. 112. 'De presumptionibus.' Judge on *l*., with a litigant on either side. Three men kneel before him, with hands on a book.

45. f. 113 *b*. 'De confessis.' Judge on *l*. A man with scroll stands before him, pointing to another on *r*.

In margin, an ape with bagpipe.

46. f. 114. 'De fide instrumentorum.' A man on *l*. holds a bag of money and hands a gold cup to a Jew seated on *r*. Another Jew on *r*. writes on a scroll, and a third talks with a monk in background.

47. f. 125. 'De reparatione instrumentorum.' Judge on *l*., with two litigants, one of whom points to a man on *r*., who holds an open book.

In margin, a monster playing a viol, and a dog.

48. f. 126. Same subject. Judge on *l*. with two men before him, one of whom (tonsured) points to a fire. On *r*., a judge with two men before him, one of whom (tonsured) kneels and lays his hands on a book.

49. f. 126 *b*. 'De iureiurando.' Judge on *l*., with open book. Three men before him, one with scroll, another with right hand on his head and grasping with left hand the wrist of the third.

50. f. 129. Judge on *l*. An officer in mail with sword arrests a man on *r*., with sword and shield (*or* a lion rampant *sable*).

51. Ibid. 'De sacramento defendendo.' A king, standing in a gateway, holds with both hands the wrists of a man on *r*. Another man on *l*. behind him.

52. f. 129 *b*. 'De uerborum significatione et rerum.' King on *l*. Three men before him; one points to another, who, with bare legs, is treading grapes in a vat, while the third pours liquor into the vat from a skin over his shoulder.

In margin, a monster with sword and shield.

53. f. 133. 'De re iudicata.' King on *l*., judge on *r*., each addressing an advocate or litigant.

54. f. 135 *b*. Bk. iv, 'De pena temere litigantium'.  $5\frac{1}{4}$  in.  $\times$   $5\frac{1}{8}$  in. King sits on *l*. in a crenellated archway, with a man in mail and another in attendance. Three men before him on *r*., one of whom holds another by the wrist.

In margin, a hooded monster with pipe.

55. f. 136. 'De lege Aquilia.' Judge on *l*. Two men before him; one lays his hands on an altar, the other holds a ram by the horns.

56. f. 139. 'De minutis animalibus decolandis,' &c. King on *l*. Two men before him; one points to the other, who cuts the throat of a sheep.

57. f. 142. 'Si quadrupes uel bipes pauperiem fecisse dicatur.' Judge on *l*. Two men before him; one points to birds on *r*. injuring his crops.

In margin, a monster, half-bird half-monk, playing a lute.

58. f. 143 *b*. 'De arboribus incidendis,' &c. King on *l*. A man before him points to two others on *r*. felling trees.

59. f. 145 *b*. Four horsemen riding to *r*.;



one turns round and points. Trees in background.

In margin, a man striking with an axe at a head on the ground.

60. Ibid. 'De noualibus.' Judge on *l*. Three men with hoes, and trees on *r*.

61. f. 146. 'Familie herciscunde et de adipiscendis auitis.' Judge on *l*. Three men before him; one holds a scroll and another, turning to *r*., knocks at a door, behind which is a fourth man.

In margin, a monster shooting an arrow at a parrot.

62. f. 152 *b*. '[De] com[m]uni diuidundo.' Judge on *l*. A man kneels before him with hand on a book, and two others stand by. On *r*. a man sits in a house, and another outside, with staff, apparently summons him forth.

63. f. 153 *b*. 'De seruitutibus prediorum urbanorum.' Two men in the upper floor of a house on *l*. expostulate with a third, who is building a house on *r*.

64. f. 159. 'De seruitutibus prediorum rusticorum.' A man in the upper floor of a house addresses another below, who points to a third working with a mattock.

65. f. 161 *b*. 'De aqueductu.' Judge on *l*. Two men before him; one points to water issuing from an aqueduct, beside which is a mill-wheel, on *r*.

66. f. 164 *b*. 'De usu et habitatione.' Judge on *l*. Two men before him, pointing to two others on *r*., one of whom sits in a doorway and the other hammers a round object on an anvil.

67. f. 165. 'De usufructu.' Judge on *r*., with a man and two children before him, and trees and tilled land on *l*. Below, an old man in bed; his wife weeping on *l*., and on the farther side and at foot of the bed two children and two men, one (tonsured) writing on a scroll.

68. f. 165 *b*. 'De iure itinerum publicarum' (*sic*). King on *l*., with two men before him. A man standing in the doorway points to a monk falling from his horse, his coat being caught by a projecting branch of a tree. Two men on *r*.

69. f. 167 *b*. 'De itinere actuque priuato.' Judge on *l*., with two men before him, one pointing to the other. Below, a man holds an ass, and another attacks him with a club.

70. f. 168. 'De consortibus eiusdem rei.' Judge on *l*. Three men, one (a constable) with staff, point to two others, apparently about to be arrested as accomplices.

71. f. 168 *b*. 'Finium regundorum.' King on *l*., with two men pleading. In *c*. two men fighting with daggers, and two others. On *r*. two men looking out from the upper floor of a tower.

72. f. 169. 'De confinialibus arboribus.' Judge on *l*. Two men before him; one points

to a tree in *c*. On *r*. a man behind a wall with his hand on a branch of the tree.

73. f. 169 *b*. Bk. v, 'De rebus creditis'.  $5\frac{1}{4}$  in.  $\times$   $4\frac{3}{4}$  in. Above, king on *l*., with two men pleading. Below, two knights on horseback fighting, one with lance and shield (a cross), the other with sword and shield (a crescent); two kings, mounted, look on from a gateway on *l*.

In margin, two birds with heads of a monk and of a woman.

74. f. 170 (in upper margin). 'Mandati.' Judge on *l*., with two men pleading. Two men carry a coffin or coffin-lid to *r*.; another on *r*. lays hands upon it.

75. f. 171 *b*. 'Com[m]odati.' A man in a doorway on *l*. addresses another with two boys, one of whom has a curry-comb and the other holds the reins of a horse coming from a doorway on *r*.

76. f. 172 *b*. 'Locati et conducti.' A man in a doorway on *l*. grasps a boy's wrist. Behind the boy are three men, one of whom raises his right hand above his head and with the left impels the boy forward.

77. f. 174. 'De mercenariis.' A man in a doorway on *l*. addresses a youth. A judge sits on *r*. with three men before him, two of whom kneel, with hands on a book.

In margin, a hare and greyhound.

78. f. 174 *b*. 'Depositum.' On *l*. a man points to a heap of grain, which another man is putting into a sack. On *r*. the two plead before a judge.

In margin, a half-human monster shoots an arrow at an owl.

79. f. 175 *b*. 'De usuris.' On *r*. a man hands a gold cup to an old Jew and receives a bag of money. On *l*. the two plead before a king.

80. f. 178 *b*. 'Quod metus cause.' On *l*. a man hands another a bag of money. On *r*. the two are struggling, one brandishing a dagger.

81. f. 180. 'De dolo.' A Christian and a Jew bargain over a gold cup.

In margin, two monsters.

82. f. 181 *b*. 'De reddebitoria (redhibitoria) actione.' Above, a man on *l*. with a bag of money; another, who holds a horse, claims to rescind a bargain. Below, judge on *r*., with four men pleading.

83. f. 183. 'De innominatis contractibus.' King on *l*., with five men pleading.

84. f. 184. 'De emptione et uenditione.' Four men on *l*., one with an open book, another with a bag of money. On *r*. a man holds another by the arm, behind whom are his wife and two children.

85. f. 184 *b*. 'De pactis inter emptorem et uenditorem.' Two men shake hands over the sale of a flock of sheep. Woman on *l*., two men on *r*.



86. Ibid. 'De nominatione autoris.' Judge on *l.*, with three men before him. Another, with staff, addresses a man, who sits on *r.*, hammering a round object on an anvil.

87. f. 185. 'De iure emphyteutico,' &c. On *l.* two men (lord and tenant) discuss a transfer. On *r.* transfer of a holding: six figures, one with a bag of money, another writing on a scroll.

88. f. 188 *b.* 'De fideiussoribus.' Lord and his wife, seated, with four children, on *r.* Two old men (villeins) on *l.*, before one of whom a child brandishes a large knife.

89. f. 193. 'De heredibus fideiussorum uel malefactorum.' Judge on *l.*, with constable. Three men before him, one holding another by the arm. Man lies on *r.*, with a wound in his head. Below, a constable addresses a man, seated, holding a gold cup in one hand and a hammer in the other; another man, with a broad-bladed sword, retires to *r.*

90. f. 193 *b.* 'De donationibus.' A man, seated, addresses three others on *l.* His wife and a tonsured scribe writing on *r.*

91. f. 195. 'De solutionibus.' Judge on *l.* Six men before him, three of whom are arguing.

92. f. 195. Bk. vi, 'De contractibus coniugum'. 4 in.  $\times$  4 $\frac{1}{2}$  in. Above, a man empties a bag of money into a fold of a woman's mantle; trees in background. Below, judge on *l.*, with a woman and three children before him.

In margin, a hare with trumpet, &c.

93. f. 197 *b.* 'De iure dotium.' A priest joins the hands of a man and woman. The man points to a house on *r.*

In margin, two monsters fighting with lance and axe.

94. f. 205. 'De diuisione bonorum mobilium defuncti parentis.' On *l.* a woman, two children, and a scribe writing. On *r.* a man and two children, who stand in a doorway.

95. f. 205 *b.* 'De secundis nuptiis.' Above, a man on *l.* addresses three youths (his sons); a scribe sits on the ground, writing. Below, a man on *l.* puts a ring on a finger of a woman's right hand and clasps her left hand with his left.

In margin, an archer shoots at a bird.

96. f. 207. 'Rerum amotarum.' On *l.* a woman takes down a garment from a peg and carries it out of the house. On *r.* she appears with it in another house, which her husband tries to enter, but is stopped by the owner.

97. f. 207 *b.* 'De testamentis.' On *l.* a man lies in bed, with his wife and son standing by; he declares his nuncupative will to two men at foot of the bed. On *r.* a judge, two men kneeling before him with hands on a book, and a third standing, who holds a document.

In margin, a monster with bagpipe.

98. f. 208 *b.* 'De tutoribus, manumissoribus,' &c. On *l.* two adults address two youths, who

stand in the doorway of a house. On *r.* a man lies prostrate, another with a weapon retires to *r.*, and a third peeps round a tree.

99. f. 209. 'De natis ex dampnato coitu.' On *l.* a man and woman seated; another woman, holding a child by the hand, stands by. On *r.* a man pushes a child into a house.

100. f. 210. 'De successionibus ab intestato.' On *l.* a man in a room before a table on which are a bowl, jug, &c.; others take down garments from a peg, one turning towards a constable outside. On *r.* a judge with a man pleading.

101. f. 212. 'De inofficioso testamento.' On *l.* a man in bed dictates his will to a clerk, who writes it on a scroll, a group of persons standing by. On *r.* disappointed relations and others.

102. f. 212 *b.* 'De heredibus instituendis.' A man seated in foreground writing. Two groups behind talking, and a boy.

In margin, two monsters with swords and shields.

103. f. 215 *b.* 'De substitutionibus.' An old man leaning on a staff, a woman behind him, and another man with a boy on *r.*

104. f. 216. 'De exheredatione filiorum.' Judge on *l.* with three men and a boy before him. On *r.* a man kneels at an altar, with two others and a boy standing behind him.

105. f. 216 *b.* 'De reuerentia debita patri et matri,' &c. On *l.* a man and woman seated, with their three children standing. On *r.* a judge seated, with a man kneeling at an altar before him and a man and woman standing by.

106. f. 217. 'De adoptionibus.' A man sits on *l.*, with hand on the head of another kneeling before him. Two others stand by.

107. f. 217 *b.* 'De appellationibus.' Judge on *l.*, with open book. Two men pleading, and a clerk seated on the ground writing.

108. f. 222. 'De sententiis.' Judge on *l.*, with open book. Three men pleading.

In margin, a monster with pig's head, mitred.

109. f. 223 *b.* Bk. vii, 'De conditione infançonatus' (i. e. of the nobility). 5 $\frac{1}{4}$  in.  $\times$  4 $\frac{5}{8}$  in. Above, a king sits in *c.*, with three nobles on either side. Below, three nobles and four others debating.

In margin, a monster shooting an arrow.

110. f. 229. 'De re militari.' Encounter between two knights.

111. Ibid. 'De [h]astiludio.' A knight on horseback throws a javelin.

112. f. 229 *b.* 'De stipendiis et stipendiariis.' King on *l.*, with two men before him.

113. f. 230. 'De homagio.' Two men grasp hands and kiss. Two others on *r.* and *l.*

114. f. 230 *b.* 'De forma diffidamenti.' Two men seated *r.* and *l.* Two others with spears stand before them, one delivering a deed (?).

115. f. 231. 'De refectione murorum,' &c.



Two men repair walls. Two others, one tonsured, stand below.

116. f. 232. 'De munitionibus construedis.' Two men build a castle. Two others on *l.* direct them.

117. Ibid. 'De muneribus agnoscendis.' A noble on *l.*, with hawk on wrist. A man in *c.* addresses him, and another on *r.* carries birds on a pole over his shoulder.

118. f. 232 *b.* 'De expeditionibus.' A king in mail, with lance and shield (arms of Aragon), mounted, on *l.*, with others, horse and foot, on the march to *r.*

119. f. 233. 'De statu hominum.' King on *l.*, with a judge, monk, two nobles, and two husbandmen before him.

120. f. 237. Bk. viii, 'De treuga et pace'. 4 in.  $\times$  4 $\frac{1}{2}$  in. A king stands in an arched gateway, with three men on *l.* and two on *r.* He joins the hands of the two foremost.

121. f. 237 *b.* 'De confirmatione pacis.' King sits on *l.*, with four men before him, two of whom grasp hands.

In margin, a monster with bow.

122. f. 242 *b.* 'De moderatione rerum uenaliū.' A woman sits on *r.*, with two piles of cheeses before her. A man on *l.* weighs one of them.

123. Ibid. 'De iudeis et sarracenis baptizandis.' A naked negro stands in a font. A priest on *l.* pours water on his head, and a man and woman on *r.* lay their hands on his shoulders.

124. f. 243 *b.* 'De iudeis et sarracenis.' Two Jews *r.* and *l.*, one holding a hammer and gold cup, the other with a garment in his hands and others hanging overhead.

In margin, an archer shooting at a bird.

125. f. 244. 'De sarracenis fugitiuis.' King on *l.* Two negroes, clad in white, before him in custody of two men in mail.

126. f. 245 *b.* 'De non alienandis possessionibus,' &c. Judge on *l.* Two men before him; one pours money into a fold of the other's cloak.

127. f. 247. 'De uetatis.' Two men on *l.*, one with a spear, the other blowing a horn, and two dogs. On *r.* a stag and hare.

128. f. 249. 'De cloacis et aqua pluuiāli arcenda.' Two men dig with mattocks. Houses on *r.* and *l.*

129. f. 249 *b.* 'De pascuis gregis uel cabanis.' A shepherd with sheep.

130. f. 250. 'De promiscuo siue (*sic*) usu terminorum,' &c. Tower in *c.*, with two men on either side pointing to it.

131. f. 251. 'De uenatoribus.' A mounted huntsman, with dog, spears a boar.

132. f. 252. 'De riuis furnis et molendinis.' Judge on *l.*, with two men pleading. On *r.* a man building a water-mill.

133. f. 253. 'De taberna furno balneo et

molendino.' On *l.* a man prostrate with a wound on the skull. On *r.* a man with sword talks to a woman at the door of a tavern. The tavern-sign is a garland hung from a projecting pole, and in the entry is a huge cask.

134. Ibid. 'De aqua pluuiāli uel estuali arcenda.' A man with mattock digs in front of a building.

135. f. 254. 'De alluionibus.' Two men dig in a field.

136. f. 255. Bk. ix, 'De accusatoribus'. 3 $\frac{1}{2}$  in.  $\times$  4 $\frac{1}{2}$  in. King sits on *l.* in an archway, with four men before him. Below, two knights charge, with lances and shields. King and judge, mounted, on *l.*

137. f. 255 *b.* 'De custodibus carcerum.' Prison with two prisoners behind barred windows. Warder in mail, with mace, outside.

138. Ibid. 'De proditoribus.' On *l.* a man strikes another from behind with a sword. On *r.* he is hanged.

139. f. 256. 'De ueneficis.' On *l.* a man gives a cup to another, whose head falls back. On *r.* the poisoner is hanged.

140. Ibid. 'De inuasoribus publicarum uiarum.' On *l.* a man strips another. On *r.* he is in custody of two officers.

141. f. 256 *b.* 'De colligationibus, tumultuationibus,' &c. A group of armed men, some pointing to an unarmed man, who retires to *r.*

142. Ibid. 'De uiolatoribus rerum constitutarum sub protectione regia,' &c. King on *l.* A man before him in custody of two officers.

143. f. 257 *b.* 'De crimine falsi.' Judge on *l.* Two men before him; one shows a scroll.

144. f. 259 *b.* 'De homicidio.' Two men with swords; one slashes the other's head.

145. f. 261. On *r.* a man kills another. On *l.* he is in custody before a judge.

146. f. 262. 'De adulterio.' Three constables surprise the delinquents.

147. f. 262 *b.* 'De bonis raptorum.' Two men fight with clubs and shields.

148. Ibid. 'De heredibus furum.' A man leaves a house with a bundle over his shoulder.

149. Ibid. 'De furto et nominando autore.' Judge in *c.* On *l.* a man with a bundle over his shoulder. On *r.* another points to him.

150. f. 267 *b.* 'De receptatoribus.' On *l.* a man lies murdered. On *r.* the murderer takes refuge in a water-mill.

151. f. 269. 'De modo multarum.' A man at the door of a house forbids others to enter.

152. Ibid. 'De penis.' A man in a doorway strikes another outside.

153. f. 269 *b.* 'De diuisione peccunie penalis.' Two men, one with three sheep, the other with two.

154. f. 270. 'De iniuriis.' Two men with daggers; one stabs the other.

155. f. 276. 'De cadentis (*sic*, calentis) ferri iudicio abolendo.' Judge on *l.* with



a fire before him. Two men on *r.*, one with scroll.

156. Ibid. 'De duel[l]o.' Two men fighting, one with sword, the other with club.

Modern binding of light green morocco by Rivière. Three pieces of vellum [modern] are pasted inside the cover. Two give the title and a statement, for which there is no warrant, that the MS. 'fuè usado y pertenecio al Rey D. Jaime I', and the third has the arms in tincture, quarterly, 1, *or* (for *arg.*?) a cross *gules* above an oak *vert* (Garcia Ximenez, King of Sobrarbe, 8th cent.); 2, *az.* a cross pattee fitchy in the dexter chief (Yñigo de Arista, King of Pampluna, 9th cent.); 3, *arg.* a cross *gules* in each quarter a Moor's head, crowned, in profile (Pedro I, King of Aragon, 1094–1104); 4, paly of nine *or* and *gules* (Ramiro II, King of Aragon, 1134–1137): see Piferrer, *Nobiliario . . . de España*, 1857, i, pl. iv, p. 33. The same arms for Aragon are engraved on the title-pages of early editions of the *Fueros*, e. g. 1542.

Purchased from Mr. C. Fairfax Murray, 1906. The MS. was brought from Spain a few years before this date, but its history is unknown. On the back of the first fly-leaf, which seems to have been pasted to the old cover, there are a few Latin bibliographical notes in an 18th cent. hand. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.* no. 143, pl. 98 from f. 97). See also New Palaeographical Society, *Facsimiles*, Ser. I, pls. 141, 142 (from ff. 9, 97).

# 113

PL. XLIV, b

BOOK OF HOURS, of Roman use. Contents: (1) Kalendar. f. 1;—(2) Hours of the Virgin 'secundum usum Romane curie'. With rubrics in Spanish (Catalan). f. 14;—(3) Seven Gaudia. f. 115 *b*;—(4) Prayer, beg. 'Dom. I. C. filii dei uiui rogo te ut amore illius gaudii'. f. 116 *b*;—(5) 'Seguexse una deuotissima oracio a nostre senyor I. C. per obetenir plena remissio de sos peccatos': prayer beg. 'Senyor uer deus Ihesu Christ haies me misericordia'. f. 118;—(6) 'De corpore Christi hymnus', beg. 'Pange lingua gloriosi'. f. 120;—(7) 'A matin e a uespre direu lo seguent': hymn beg. 'Christe qui lux es et dies'. f. 121;—(8) 'Hymne de la uera creu e per uenerar aquella', beg. 'Vexilla regis prodeunt'. f. 122;—(9) 'Apres la leuacion del corpus domini direu les seguentes oracions', &c.: three of the seven prayers of St. Gregory, viz. (a) 'O dom. I. C. adoro te in cruce pendentem', (b) '... uulneratum', (c) '... in sepulcro positum'; with another prayer beg. 'Dom. I. C. qui hanc sacratissimam carnem'. f. 123 *b*;—(10) 'La seguent oracio se deu dir per tres uegades desque lo corpus domini esta consegrat en lo altar', beg. 'Dom. mi deus meus creator'. f. 125;—(11) Memoria of St. Sebastian. f. 126.

The Kalendar includes:—

Jan.	7.	Juliane et Basilice (Juliani et Basilisse, usually Jan. 9).
"	12.	Victoriani abb. (of Asana, dioc. Lerida).
"	31.	Ydelfonsi ep. et conf. (Ildefonsus, Toledo).
Feb.	12.	Eulalie barchinone (Barcelona).
Mar.	4.	Ementerii et Celedoni mm. (Cala-horra).
"	7.	Thome de Aquino conf.
Apr.	4.	Ambrosii et Ysodorii epp. (Seville, red).

Apr.	16.	Engratie virg. (Saragossa).
"	29.	Petri martiris ord. pred.
May	11.	Poncii mart. (bp. of Cimiez).
"	14.	Victoris et Corone mm.
"	20.	Berna[r]dini conf.
"	22.	Quitherie virg. (Aire and Dax).
June	13.	Anthoni (de Padua) conf.
July	2.	Processi et Martiniani mm. (red).
"	17.	Juste et Rufine vv. (Seville).
Aug.	5.	Dominici conf.
"	12.	Clare virg.
"	19.	Ludouici conf.



Sept. 10.	Salui ep. (Albi).	Oct. 29.	Narcisii ep. et m. (Narcissus, bp of Gerona).
Oct. 3.	Eualdi atque Eualdi mm.	Nov. 19.	Helisabet virg.
" 4.	Francisci conf.	Dec. 9.	Leocadie virg. (Toledo).
" 13.	Geraldi conf. (Aurillac).	" 11.	Pauli Narbonensis.
" 23.	Seruandi et Germani mm. (Cadiz).	" 18.	Expectacio uirginis Marie.

The two entries noted as in red are the only two in the Kalendar so distinguished, and they are both duplicated in black. The expression 'ego infelix peccatrix et famula tua indigna' in the prayer on f. 125 *b* indicates that the MS was intended for the use of a lady. There is no clue to her identity.

Vellum; ff. 128.  $6\frac{5}{8}$  in.  $\times$   $4\frac{3}{4}$  in. 14 lines in a page. XV cent. (second half). Spanish (N.E.). Collation, 1<sup>12</sup>, single leaf, 2<sup>8</sup>-14<sup>8</sup>, 15<sup>12</sup> (wants 12, second of two blank leaves); with catchwords. For the proper place of the single leaf (f. 13) see below. The text is written in a clear, rather bold Spanish hand, with initials of verses in burnished gold. Initials of prayers and psalms, two lines deep, are in colour on gold and are filled with foliage. In the margin on the left of each is a narrow vertical bar of gold and pink ending in a spray of leaves and flowers along the upper and lower margins. At the beginning of each of the Hours of the Virgin and of the special Hours from Advent to Christmas (ff. 14, 26, 54, 61, 68, 74, 80, 91, 100) there is a large initial, five or (f. 14) seven lines deep, containing trilobed foliage on a gold ground, accompanied by a full border of foliage and flowers on a plain vellum surface. In each border two small human-headed and other monsters, or less often beasts and birds, are also introduced, including (f. 14) a pig-faced figure seated on a bench holding a birch rod, with a book on his lap and an ape kneeling before him. The style of these miniatures and borders is that which is commonly associated with Bruges, and they are probably the work of a Spanish illuminator under Flemish influence.

It is also probable that each of the bordered pages, or at least of the first eight, was at one time faced by a miniature with a similar border painted on the *verso* of a separate leaf. The only miniature which remains (see pl. XLIV, b) now stands at the beginning of the Hours (f. 13 *b*), but its subject suggests that its proper place is before Prime. It is a good example of Hispano-Flemish art. The Virgin, who has fair auburn hair and is clad entirely in blue, kneels on *l.* adoring the Child, who lies in a rayed glory on a corner of her mantle. Joseph, who has a green mantle lined with dead gold and a dark blue cape, kneels on *r.*, with his hand on a staff; and in the foreground in *c.* is a small angel, kneeling on one knee, with two magpies on the ground near him. In the background a woman, wearing a crimson dress over a black petticoat, with a white turban and wimple, kneels in *c.*, holding a lighted taper; and the ox and ass are before a manger in a ruinous building on *l.* Beyond is a landscape with a descending road along which two men (shepherds) are approaching. In the upper corner on *r.* is the Father in a cloud, with gold rays descending.

Modern imitative Maioli binding of light brown calf with frames, panel, and interlaced designs in various colours. Lettered on the sides OFFIC·B·VIR·MA· and TH·MAIOLI. Back tooled with intersecting diagonal lines and dots in panels separated by foliated cross-bars; no lettering. Edges gilt with well-painted designs in black, red, green, &c.

Purchased of J. and J. Leighton, 1904. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 228, pl. 143 from ff. 13 *b*, 14).

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PLs. XCIX-CI

BOOK OF HOURS, of Roman use. Contents: (1) Hours of the Virgin 'sec. consuetudinem Romane ecclesie'. f. 1;—(2) Memoriae of SS. Christopher, Bernardino of Siena (can. 1450), Anthony of Padua, and Francis. ff. 65, 67, 68,



69;—(3) The prayer 'Obsecro te', with rubric 'Quicumque dixerit hanc oracionem lucratur centum dies indulgencie', followed by several other prayers, including one (f. 78 *b*) to a guardian angel and (f. 83) the same three prayers of St. Gregory as in MS. 113. f. 71;—(4) Hymn beg. 'Iuste iudex Ihesu Christe regum rex et domine' (Chevalier, *Repert. Hymnol.* no. 9910). f. 83 *b*;—(5) Memoria of St. Eustace. f. 87.

Three out of the four saints in art. 2 are Franciscan. The Kalendar and Litany, however, together with other matter, are missing, and there is no clue to the provenance of the volume, though it is undoubtedly Spanish. Another fragment of it is at Berlin (Kgl. Kupferstichkabinett, 78 B. 27), which includes miniatures of six Passion-subjects, of David's penitence, and of the Office of the Dead (F. Winkler in *Amtliche Berichte aus den kgl. Kunstsammlungen*, 1913-14, p. 18).

Vellum; ff. 88. 10 in. x 7 in. 16 lines in a page. XV cent. (second half). Collation, 1<sup>10</sup>, 2<sup>10</sup> (+ f. 16 inserted), 3<sup>8</sup> (+ f. 27 inserted), 4<sup>10</sup> (+ ff. 32, 37, 41 inserted), 5<sup>10</sup> (+ ff. 45, 53 inserted), 6<sup>10</sup> (+ f. 64 inserted), 7<sup>8</sup> (+ f. 70 inserted, wants 7 after f. 73), 8<sup>10</sup>, two leaves and a pair. The inserted leaves all contain miniatures. Text in a neat but rather compressed hand of Spanish type in black ink, within a space 5 in. x 3½ in. leaving wide margins. Verse-initials in burnished gold on a pink or blue ground.

The volume is very finely decorated, having ten full-page miniatures with elaborate borders, thirteen pages with similar borders and large foliated initials in colour on gold, and seventy-six pages with narrower partial borders. The full borders are composed of brightly coloured flowers and foliage, among which human figures and heads, putti, birds, beasts, and grotesques, together with small filamented buds of burnished gold, are freely interspersed. Italian, French, and Flemish influence are alike apparent, and there is moreover a curious suggestion of familiarity with Indian or other oriental models in the features of the putti and other figures, more especially in the squatting figure in the border of f. 27 *b* (no. 2 below). Two heads, male and female, in lozenges in the lower borders on ff. 70 *b*, 71, are perhaps portraits of the original owner of the MS. and his wife. The lady's name was apparently 'Amise', which is inscribed on a scroll held by a putto on the same page. The initial on f. 28 encloses a figure of Christ in loin-cloth and red mantle, and the initial on f. 67 (see pl. c) a figure of St. Bernardino in brown Franciscan habit, pointing to a star. The initial and border on f. 87 differ from the rest by being wholly in *grisaille* and gold with the exception of a peacock and another bird in colours. The partial borders so far as f. 74 are merely a narrow band of foliage on the left of the text; from f. 75 onwards they are often continued along the lower margin and are more like the full borders in style.

The ten miniatures are all on the *verso* of the inserted leaves, the *recto* being blank. There was no doubt another (the Annunciation), now lost, facing f. 1 (Matins of the Virgin), in addition to the eight now at Berlin above mentioned and possibly others. They are beautifully painted, with rich colouring and careful finish, but the style is peculiar and there is the same suggestion of oriental influence in the landscapes as is seen in the borders. Nos. 8 and 10 are specially noticeable for the minute accuracy of the details in the buildings in the background. The figures are well drawn, but some are strangely out of proportion with their surroundings, as may be seen in pl. ci, and the features, though full of expression, are generally rather coarse and ill-favoured. The treatment of the drapery is admirable. The subjects depicted are:—

1. f. 16 *b*. Lauds. The Visitation. The Virgin on *r.*, with long fair hair (no nimbus), wearing a green petticoat, pink gown, and blue mantle. She stretches out her hand to Eliza-

beth in *c.*, who is in blue and pale violet with a white turban. Zacharias (or Joseph) on *l.* in the gateway of a battlemented building leans on a staff and holds an open book. In a recess



over the gateway is a statue of St. John the Baptist, carrying his lamb. Landscape with city in distance.

In border, two half-human monsters with flageolet and kettle-drums.

2. f. 27 *b*. Prime. The Nativity. The Virgin (no nimbus), in pale violet and blue, kneels on *l*. adoring the Infant, who lies on a corner of her mantle, surrounded by gold rays. Joseph kneels on *r*., with the budding staff in one hand and a walking-stick in the other. In background two angels kneeling, and a thatched stable with the ox and ass. Above, on *r*. the Father (no nimbus) in a cloud; on *l*. two angels holding a scroll 'Gloria in excelsis', &c.

In border, a man, in a dead-gold robe, with shaven face and head, squatting on the ground like an Indian *fakir*.

3. f. 32 *b*. Tierce. The Angel and Shepherds. Two shepherds on *l*. and *r*., one with bagpipes under his right arm and the left raised above his head, the other holding a long crook with both hands. The first has a short purple tunic, blue and orange cap, and high loose black boots; the other an orange-red tunic, blue cap, white hose half-way up his calves, and low brown shoes with cross-lacing to the top of the hose. In foreground a small dog, and behind it an ass on its knees, with a blue cloth and earthen pots hung across the saddle. In the sky above, two angels with scroll 'Gloria', &c. Hilly landscape with trees and sheep and a city in distance.

4. f. 37 *b*. Sext. Adoration of the Magi. The Virgin, with jewelled crown (no nimbus), sits on *r*., holding the naked Infant (nimbus of gold rays), who stands on her knees clutching her sleeve. Joseph, with white beard, stands on the Virgin's right, leaning on a staff. The three Magi on *l*., all with jewelled crowns and richly clothed, carrying covered cups. One, with grey beard, kneels before the Infant, who extends his right hand to him. In background the stable with the ox and ass, a road between steep banks, and a distant city.

In border, a woman with a burden on her head, accompanied by a boy and girl.

5. f. 41 *b*. None. The Presentation. The Virgin, with rayed nimbus, on *l*. supports the naked Infant, who stands on a draped altar in *c*. Joseph and two women stand behind her. Simeon, with jewelled gold mitre, on *r*., with two priests, one of whom, wearing a violet and yellow high conical hat, holds a large circumcising knife. In a recess under the altar is a candle. Background, the interior of the Temple with glazed windows and open doors; landscape beyond.

6. f. 45 *b*. Vespers. Slaughter of the Innocents. In foreground and on *l*. four soldiers struggle with the mothers and stab

the infants. They wear laminated armour with circular guard-pieces for shoulders, elbows, and knees. Herod sits on *r*. on a low divan, holding a long sword and directing the soldiers. His crown has a curious peak projecting forward from the back, something like a Doge's cap. In background the interior wall of a building, with a landscape seen through one window and a man and woman looking in at another.

In border, mounted figures, a putto on crutches, &c.

7. f. 53 *b*. Compline. Christ and the Doctors. He sits on a bench with carved back raised on a high platform, round which are grouped fourteen doctors, three of whom hold open books. The Temple has dark grey walls and a panelled ceiling, and behind the seat is a recess coloured violet. The angles of the frame above are filled in with scalloped ornamentation, blue with a red centre. See pl. xcix.

8. f. 64 *b*. St. Christopher. He is of gigantic size, and as he wades, leaning on a long staff, the water only rises a little above his ankles. He wears a short green under-tunic, a bright orange-red upper-tunic, and a yellow turban (no nimbus); his legs are bare. The child-Christ (no nimbus), with blue mantle blown out by the wind, sits on his shoulders; his right hand is raised in benediction, in the other he holds an orb surmounted by a cross. On the river are ships and boats, and on its banks, extending into the distance, hills, fields, and trees, castles, churches, and walled towns. In foreground on *r*. a fine two-span bridge with high towers at each end.

This very interesting miniature is reproduced in Mr. Cockerell's B. F. A. Club catalogue (see below).

9. f. 70 *b*. 'Obsecro te.' Pietà. The Virgin in *c*. supports the dead Christ. Behind her on *l*. St. John and Joseph of Arimathaea or Nicodemus, on *r*. Mary Magdalene and two other women. Christ and the Virgin have rayed nimbi, St. John and two of the women plain gold nimbi. In background the Cross, and Jerusalem in distance.

This miniature is inferior to the rest and is possibly by a different hand.

In border, a woman and boy with lute and bagpipes, and the portrait within a lozenge already mentioned.

10. f. 86 *b*. St. Eustace. On *r*. the saint (no nimbus), beardless and youthful, wearing an orange-red tunic, violet mantle, pink hose, and purple boots, with a sword in a yellow scabbard. He kneels on one knee before a stag, which has a crucifix between its antlers. A dog at his feet gazes up at the crucifix. In the foreground are two other dogs and a huntsman with a huge horn slung over his shoulder. He wears a short pink tunic, blue hose, brown



boots, and white turban, and is holding the saint's horse, which has a blue and pink saddle and harness and orange stirrup-leathers. Fine

landscape background, with fenced parks and castles and a city in the distance. See pl. ci.

Modern binding of brown morocco by Miss Katharine Adams. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906. No. 32 in Catalogue 27 of Jacques Rosenthal, of Munich, from whom the Berlin fragment was also acquired. On the back of the last end-leaf (f. 88 *b*) is a certificate of orthodoxy in Spanish, dated July 9, 1584, by Fray Chioval d'Estrada, of the Order of St. Dominic, who examined the volume by command of the Inquisition of Llerena (in Estremadura). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 227, pl. 142 from ff. 64 *b*, 65).

## 115

## PL. CII

BREVIARY, of the use of Toledo; with title 'In nomine dom. nostri Ihesu Christi incipit breuiarium per circuitum tocius annis ecundum consuetudinem ecclesie tholetane'. Contents: (1) Temporale. Imperf., ending (catchword 'habere', f. 182 *b*) in lect. ix of Dom. xi post Pent. f. 1;—(2) Psalter, followed by the canticles 'Benedicite', 'Benedictus', 'Magnificat', and 'Nunc dimittis', the 'Hymnus angelorum' or 'Te Deum', and the Penitential Psalms. f. 183;—(3) Litany, with collects. f. 261 *b*;—(4) Hymnary, including (f. 269 *b*) 'Hymni sanctoralis sec. cons. eccl. thol. per totum annum'. f. 264 *b*;—(5) Office of St. Leocadia (mart. at Toledo). f. 281;—(6) Office of SS. Justus and Pastor (mart. at Alcalá). f. 283 *b*;—(7) Office of the Dead. f. 287;—(8) Commune Sanctorum. f. 290;—(9) Sanctorale, with a long rubric 'Hoc modo fiunt festa in eccl. tholetana', &c. Imperf., ending (catchword 'conspectu', f. 454 *b*) in the Feast of St. Michael (Sept. 29). f. 311.

The Kalendar, which probably preceded or followed the Temporale, is lost. The Litany includes Acisclus, Justus and Pastor, Romanus, Felix, Antoninus, Zoilus, and Thomas among Martyrs; Leander, Ysidorus, Illefonusus, Torquatus, Fructuosus, and Emilianus among Confessors; and Justa, Rufina, Leocadia, Eulalia, Euphemia, Eugenia, Columba, and Marina among Virgins.

Vellum; ff. 454.  $8\frac{3}{8}$  in.  $\times$   $5\frac{1}{2}$  in. Double columns of 31 lines. XV cent. (second half). Spanish (Toledo). Collation, 1<sup>8</sup>, 2<sup>8</sup> (wants 4, 5), 3<sup>8</sup>–57<sup>8</sup>; with catchwords. Quires are lost after f. 182 and at the end, and perhaps also at the beginning. Text well written, with headings, &c., in red; initials alternately red and blue with good violet and red filigree penwork.

The only other decoration in this fine example of Spanish script is on ff. 1, 183, 311, which have borders on three sides composed of delicately coloured conventional foliage with a few figures (e.g. a seated nude playing a bagpipe, f. 183) and numerous small filamented burnished gold studs. The style is identical with that in a fragment of a Missal containing the arms of Alfonso de Acuña Carillo, Archbishop of Toledo 1446–1482, now Brit. Mus. Add. MS. 38037 (New Palaeographical Soc., *Facsimiles*, Ser. I, pl. 221). The initial on f. 1, five lines deep, encloses a small half-length female figure (no nimbus) holding a book; those on ff. 183, 311 have merely foliation. Pl. cii gives f. 183.



Finely decorated binding of brown morocco (Spanish, 16th cent.). On the upper cover a central panel containing a handsome circular design of interlaced strapwork with gilt edging; above and below, three smaller panels connected by intersection of the gilt-edged strapwork which forms the border; the ground throughout filled in with blind-tooling of twisted and knotted work and semé with minute gilt dots. The lower cover is similarly treated, but the designs vary and there is no interlaced strapwork in the centre. On the back six gilt-edged panels filled with blind-tooling and gilt dots. Reproduced as a frontispiece to the present volume.

Purchased from Pearson and Co. No old fly-leaves or indications of former ownership.

## 116

PLS. CIII-CV

MASS for the Feast of the Epiphany, with the Ordinary and Canon and full rubrics. The beginning of the Ordinary so far as the rubric after 'Oramus te, Domine, per merita sanctorum', &c., is given separately on ff. 1-4.

Written (see below) in 1520-21 for Cardinal Bernardino de Carvajal, Bishop of Astorga 1488, of Badajoz 1489, of Carthagenia 1493, of Sigüenza 1495, of Albano and Frascati 1507, of Palestrina 1508, of Sabina 1509, and of Ostia 1521. He was created Cardinal of SS. Marcellino e Pietro 1493, and of Sta. Croce in Gierusalemme 1495, and died 1523.

Vellum; ff. 90.  $17\frac{1}{2}$  in.  $\times$   $12\frac{1}{2}$  in. 9 lines in a page. A.D. 1520-1521. Spanish? The decoration, which shows Flemish, as well as Italian, influence, indicates a Spanish provenance, and the binding is also Spanish. A curious feature, however, in the musical notation which has been pointed out by Dame Laurentia McLachlan, O.S.B., of Stanbrook Abbey, suggests that the MS. may have been executed in Italy. In Spain the *Pater* in the Mass is sung to the same tone as the Preface, whereas elsewhere there are two distinct tones; but, although the Spanish tone is here given, it has been altered from the non-Spanish tone by a later hand, the notes originally written being erased and others substituted to bring the tone into conformity with Spanish use. Collation, 1<sup>4</sup>, 2<sup>6</sup>-6<sup>6</sup>, 7<sup>8</sup>, 8<sup>2</sup>, 9<sup>6</sup>-15<sup>6</sup>, 16<sup>4</sup> (last blank); with catchwords. Two blank leaves at the beginning. Large and handsome script of choral-book type, with wide margins; square musical notes. The 'Hoc est enim corpus', &c., and 'Hic est enim calix', &c., are in gold characters on a blue ground (ff. 55 b, 56 b) made to resemble a strip of paper with torn edges. Forty-two large foliated initials on square gold grounds decorated with natural flowers and fruit, pearls, and other jewels, &c.; smaller initials in the text in gold on red and blue grounds decorated with gold and silver scroll-work.

Three pages are splendidly illuminated, viz. :—

1. f. 5 (pl. CIII, reduced). First page of the Mass. Initial E in red, blue, and green on a rectangular gold ground with flowers and a strawberry in the corners ( $4$  in.  $\times$   $4\frac{3}{4}$  in.). Within the letter the Adoration of the Magi, beautifully painted. On r. the Virgin seated with the Child in her lap and Joseph behind her, the Child's hand resting on the head of one of the Magi, an old man wearing a yellow robe, who kneels and clasps his foot. On l. the other two Magi, one a negro, crowned, in a short red tunic and yellow cloak, the other a burly man in yellow and violet with a slashed flat red cap, holding a green and gold covered cup. In background, on r. a crowd of horsemen, on l. a city and landscape.



The whole page is surrounded by a wide renaissance border of foliage, flowers, and fruit, putti, grotesques, birds, jewels, &c., on a dead-gold ground. In the upper part of it are two shields of arms: on *l.* those of Giovanni de' Medici, Pope Leo X (1518–1521), with tiara and keys, the motto 'Intende prospere', the Medici device of a diamond ring, and a scroll inscribed 'Leo X pius fidelis'; on *r.* those of the Emperor Charles V (elected 1519, crowned 1520), with imperial crown and double-eagle, collar of the Golden Fleece, the motto 'Procede et regna', the device of a flint and steel, and a scroll inscribed 'Carolus V. pius catholicus'. In the border at the foot of the page, within a wreath of leaves and fruit supported by two putti, are the arms of Cardinal Bernardino de Carvajal, *arg.* a cross potent, dexter half *vert*, sinister *or*, round which are two concentric circles enclosing between them the motto 'In spem contra spem' *sable*, impaling *or* a bend *sable*. They are surmounted by a cardinal's hat, and a Jerusalem cross in allusion to the title of his cardinalate. In Giaconius (iii, p. 170) he is given the impaled coat only, but Cardinal Juan de Carvajal (ib. ii, p. 925) has the dexter coat as a chief. The date of the volume thus lies between the coronation of Charles V (Oct. 23, 1520) and the death of Leo X (Dec. 1, 1521), and it was perhaps prepared for some special ceremony at which the Cardinal officiated at Epiphany, 1521.

A purple panel edged with gold in the margin below the border contained three hexameters in gold capitals, but the pigment has peeled off, and all that is now legible is:

Summus et Hispanus semper . . . . .  
 Reginam extollunt volucrum cum n[o]mine trino  
 Sedibus antiquis te crux . . . . .

2. f. 45 *b* (pl. civ, reduced). Facing the Canon. The Crucifixion ( $9\frac{7}{8}$  in.  $\times$   $6\frac{3}{4}$  in.). On *l.* the Virgin, in violet and blue, with hands folded across her bosom. On *r.* St. John, in carmine and scarlet. Kneeling at the foot of the Cross and clasping it with her arms Mary Magdalene, in pale blue with a carmine mantle lined with green. Her unguent-pot and a skull and bones lie on the ground. Behind the Cross, on *l.*, two horsemen, one (the Centurion) in armour with raised vizor, the other (Longinus), blind, carrying a lance, together with a third man (Stephaton) on foot with a sponge on a pole. In background Roman soldiers, the Temple and walls of Jerusalem, and a mountainous landscape.

Below this miniature is another ( $3\frac{7}{8}$  in.  $\times$  6 in.), representing Bernardino de Carvajal in his cardinal's robes, kneeling at a desk before a draped altar with a frontal on which his arms are embroidered.

Along the top of the page and at the sides is a border of trailing foliage and flowers on a black ground powdered with gold dots and edged with gold bands. Interspersed in it are four putti with the instruments of the Passion, six half-length figures holding tablets inscribed with texts of Scripture, two busts, one of St. Peter with a cock above it, the other of Judas with a bag round the neck and a lighted taper and cresset in saltire behind, and a peacock, butterfly, dragon-fly, and snail.

3. f. 46 (pl. cv, reduced). First page of the Canon. Initial T in red, blue, and green on a gold ground with flowers ( $4$  in.  $\times$   $4\frac{5}{8}$  in.), enclosing a miniature of a priest before an altar elevating the Host, with an acolyte behind him holding a taper. The remaining letters of 'Te igitur' and five that follow are on the *r.* in gold on a crimson ground.

A full border, with panels at the corners containing half-length figures of Moses with a tablet inscribed with Exod. xii. 6 and of David with a tablet, Ps. lxxvii. 24, and full-length figures of Melchisedech with an open book, Gen. xiv. 18, and Elijah with a scroll, 3 Kings xix. 6. The intervening panels have a black ground powdered with silver, on which, besides natural flowers and fruit, the following subjects are painted:—(a) At the top, in a setting of gold surrounded with pearls, &c., an oblong ruby with an intaglio, Moses receiving the Law; on *l.* a pheasant, on *r.* a peacock;—(b) On *l.* of page, in a similar setting, an emerald with an intaglio, Elijah fed by an angel (3 Kings xix. 6); above and below, a blue tit and a bullfinch;—(c) On *r.* of page, in a similar setting, a sapphire with an intaglio, Israelites gathering manna (Ps. lxxvii. 24); above and below, a chaffinch and a kingfisher;—(d) At the foot of the page, within a wreath the arms of Card. de Carvajal as on f. 5; on *l.* a sparrow and a hare, on *r.* a blue tit and a white greyhound.



There is a strong Flemish, as well as Italian, influence on both pages, but it is less marked on f. 5.

Original Spanish binding of dark brown leather extensively tooled with four different arabesque roll-stamps round a central panel having small fan-shaped stamps in the corners and a rayed circle in the middle, within which the Cardinal's arms were painted, but they are now nearly effaced; the back decorated with one of the same stamps and with intersecting diagonal lines. Two brass-mounted leather clasps (perhaps later) at the side; others at top and bottom now missing.

Purchased from Harris, fine-art dealer, Bond Street, London, 1911.



## SECTION VII. GERMAN

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PL. CVI

PETRUS LOMBARDUS, *Commentarii in Psalmos*. With prologue beg. 'Cum omnes prophetas spiritus sancti reuelatione'. Leaves are lost after ff. 42, 44, 55, 59, 95, containing portions of Ps. xxii-xxv, xxx-xxxiii, lii-liv. Written for Hartwig, Archbishop of Bremen (1148-1168), by the scribe Michael in 1166. This appears from a colophon (f. 263):

'Anno dominice incarnationis. M<sup>o</sup>. c<sup>o</sup>. lx<sup>o</sup>. vi<sup>o</sup>. Indictione xiii<sup>o</sup>. ego Michael hunc librum scripsi. iussu domini Hartwici sancte . . . ecclesie archiepiscopi in laudem et honorem et gloriam sancte et indiuidue Trinitatis. nunc et per omnia secula seculorum. Amen. Imperante uero Friderico Romanorum imperatore. qui et Mediolanam ciuitatem Longobardorum deleuit. Saxonie autem ducatum regente Heinrico uiro illustri et glorioso.'

Milan was taken and destroyed by the Emperor Frederic I in 1162. The words in the lacuna have been erased, but their reference to Bremen is evident from a contemporary inscription on f. 1, 'Hardwicus archiepiscopus sancte Marie et sancto Petro in Brema contulit hunc librum pro anima sua'. A list of books given by him to his church at Bremen, in a 12th cent. hand, is on f. 263 b. It has been reproduced and printed, together with f. 19 b, by the New Palaeographical Soc., *Facsimiles*, Ser. I, pl. 188. The present MS. appears in it as 'Psalterium magistri Petri Longobardi'.

Vellum; ff. 263. 16 in. x 11  $\frac{1}{4}$  in. 48 ruled lines on a page, the number of lines of writing varying with the amount of text and commentary. A.D. 1166. German (Bremen). Collation, 1<sup>8</sup>-5<sup>8</sup>, 6<sup>8</sup> (wants 3, 6), 7<sup>8</sup>, 8<sup>8</sup> (wants 2, 7), 9<sup>8</sup>-12<sup>8</sup>, 13<sup>8</sup> (wants 4, 5), 14<sup>8</sup>-22<sup>8</sup>, 23<sup>8</sup> (wants 3, 6), 24<sup>8</sup>-33<sup>8</sup>, 34<sup>8</sup> (wants 8). Sec. fol. '-one Christi'. Text of the Psalms in large minuscules filling the space between two ruled lines, with a similar space between each two lines of writing; commentary in smaller minuscules, rather close-set, on each ruled line, with numerous abbreviations. Verse-initials in red, blue, or green, with flourishing in another colour; after f. 184 all in red and quite plain. Psalm-initials in gold on coloured grounds, roughly shaped to the form of the letter. Besides foliage, rosettes, geometrical patterns, &c., they contain dragons (ff. 4 b, 23 b, 48 b, 66), an Agnus Dei (f. 7), a monster (f. 9), a lion (f. 11), human figures (ff. 21, 49 b, 61 b), dogs (ff. 22 b, 43 b, 79, 190, 206 b, 261), a bird (f. 26), and a stag and serpent (f. 77). For those on ff. 21, 22 b, 77 see pl. cvi, a-c.

The prologue and psalms i, xxvi, xxxviii, li, lxviii, lxxx, ci, cix (ff. 1 b, 3, 46, 71 b, 94 b, 119 b, 150, 178, 199 b) have large and boldly designed initials in colour on unburnished gold grounds within plain rectangular frames usually 4 in. square. They contain spiral and interlaced foliage,



with occasional figures, viz. a dragon with eagle's claws forming the letter C (f. 1 *δ*); a winged human-headed monster, two dogs, and a mouse (?) in the four corners (f. 46); a human figure in the centre and a monster and three birds in the corners (f. 71 *δ*); two human heads (f. 150); a dragon (f. 178); and a dog (f. 199 *δ*). Two are historiated, viz.

1. f. 94 *δ* (pl. cvi, d). Ps. li, *Quid gloriaris*. Doeg slaughtering the priests of Nob at command of Saul, who sits on *l*. In the corners figures of David saving the lamb from the lion, slaying Goliath, and receiving Goliath's sword and the shewbread from Ahimelech.

The frame is in graduated tones of blue, the letter in orange red, and the foliage in orange red, blue, and sage green. The same colours are used for the costumes, and the fine dragon which forms the tail of the Q has an orange-brown body and blue and orange-red wings.

2. f. 119 *δ*. Ps. lxxviii, *Salvum me fac*. The Crucifixion, the init. S being represented by a huge maned dragon coiled round the Cross. On *l*. the Virgin and Longinus, who is piercing our Lord's side. On *r*. St. John and Stephaton, who sits astride the dragon, with the sponge. Below, Moses and the Israelites bitten by serpents in the wilderness, one of them holding a scroll 'Sanguis eius super nos' (Matt. xxvii. 25). The brazen serpent is suspended in front of the Cross. Reproduced in the New Palaeographical Society's plate mentioned above.

In the lower margins of ff. 99 *δ*, 227 *δ*, 246 *δ* there are spirited drawings of a man in a pulpit, a lion, and a dragon.

Binding of wooden boards covered with stamped brown leather (German, 16th cent.). Brass clasps. A ring for fastening the book by a chain to a desk or shelf is nailed to the top of the under cover.

Purchased from Sotheran and Co., 1907 (*Bibliotheca Preciosa*, no. 303). In a note on f. 263 *δ* by Johann Hering, syndic of the chapter of Bremen, dated 1630, the MS. is not marked as one of those given by Hartwig which still belonged to the church. According to another note on f. 1 it was presented to the Jesuit College at Cosfeld (Koesfeld, in Westphalia) by Johann Rollyng, S.J., 'missionarius Bremensis', in 1680. The name Franz Bernhard Muller (17th cent.) is on f. 2 *δ*. Belonged to William Gott and to John Gott, Bishop of Truro (1891-1906).

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S. AUGUSTINI Confessiones, in 13 books, the first headed 'Incipit liber primus Confessionum Aurelii Augustini episcopi'.

At the end (f. 158) in a smaller, but contemporary, hand are eight hexameters on the Trinity, beg. 'Vna trium deitas maiestas atque uoluntas', under which is the name 'Heinricus', apparently the scribe of the MS., and the date 'Anno M.c.lx.viii°'.

Two leaves from a 12th cent. Missal have been inserted at the beginning and end (ff. i-iv). Each of them is doubled across the middle, one half being pasted down inside the cover and the other forming a fly-leaf. They contain portions of the Proprium for the feasts of SS. Peter and Paul and the Commemoration of St. Paul, with musical neums.

Vellum; ff. 158+iv. 10 $\frac{3}{4}$  in.  $\times$  7 $\frac{5}{8}$  in. 27-28 lines in a page. A.D. 1169. German. Collation, 1<sup>8</sup>-19<sup>8</sup>, 20<sup>6</sup>; numbered at the foot of the last page. Sec. fol. 'cum effunderis'. Text in an unattractive German hand, with Incipits and Explicits in red. The initial of lib. i is in gold and red, with interlaced foliage on a blue and green ground; those of the other books are of similar style, but are smaller and without gold.



On f. 1 *b*, facing the first page of text, is a miniature ( $7\frac{1}{4}$  in.  $\times$   $5\frac{1}{8}$  in.) of St. Augustine, vested in pontificals, with a green chasuble and a blue nimbus. He kneels to *r.*, holding up a scroll 'Invocat te, domine, fides mea quam dedisti michi'. Background gold within an arch of blue, green, gold, and red, in the upper part of which, on *r.*, on a pink ground bordered by a rainbow, is the Deity, half-length, in the act of benediction. The frame is of bands of gold enclosing panels of foliage, green, red, brown, blue, and violet. The execution is rather poor, and the gold much alloyed and tarnished.

Binding of thick boards covered with brown leather; a central panel with lozenge stamps and intersecting diagonal lines. Bosses formerly in the centre and corners of both covers are now missing.

Purchased from J. Rosenthal, of Munich, 1909. Originally belonged to the Benedictine Abbey of Michelsberg near Bamberg: 'Codex monasterii S. Michaelis prope bambergam', f. 2. An engraved 17th cent. German book-plate of arms, viz. per fess, a negro's head in profile and two swords crossed points upward in saltire; crest a negro's head between a bull's horns *arg.* and *az.* counterchanged. On the last fly-leaf (f. iii *b*) 'Aus der Antiquitaetenhandlung von Babette Scharold, Würzburg und Kissingen, 1871'.

BIBLE of Justemont Abbey near Metz: Latin Vulgate version except the Psalter, which is St. Jerome's version from the Hebrew. The Epistle to the Laodiceans is included (f. 345), after Colossians. In two volumes with continuous foliation. Imperfect owing to the loss of a large number of leaves. The present contents, some of which appear to have been disarranged in binding, are:—

Isaiah xviii. 3, 'tubę audietis'—end. f. 1.  
Jeremiah, with prologue (f. 18 *b*) 'Iheremias propheta'. f. 19.

Baruch, as part of Jeremiah, the first rubric being 'De oratione et sacrificio pro uita Nabucodonosor regis'. f. 46 *b*. The 'Exemplum epistole quem (*sic*) misit Hieremias ad abductos captiuos', &c. (Baruch, ch. vi), follows separately (f. 49) after 'Explicit prophetia Hieremie'.

'Lamentatio Hieremie prophete'. f. 50.

'Oratio Hieremie prophete', ending at the foot of the page in verse 13, 'abusi sunt'. f. 52 *b*.

Ezekiel i. 22, 'ch[r]ystalli horribilis'—xlvi. 16, 'et ad plagam'. f. 53.

Hosea i. 10, 'quę sine mensura'—xiii. 11, 'meo et'. f. 78.

Amos iii. 14, 'uisitare cępero'—vii. 5, 'Iacob quia'. f. 81.

Micah iv. 1, 'colles et fluent'—vii. 12, 'ciuitates muni[ta]s'. f. 82.

Nahum ii. 8, 'qui reuertatur'—end. f. 83.

'Prologus in Abacuch propheta', beg. 'Quatuor prophete'. Ends imperf. at foot of f. 83 *b* 'exaudiuit claman-'. f. 83.

Job i. 1—xxxi. 25, 'quia plurima'. f. 86 (ff. 92, 93 are wrongly bound before ff. 90, 91).

With four prologues (ff. 84 *b*, 85), viz. (a) 'Cogor per singulos', (b) 'Si aut fiscellam', (c) 'Iob exemplar', (d) 'In terra quidem', and (f. 85 *b*) a table of 37 capitula.

Judith i. 12, '[om]nem terram'—xv. 1, 'metu agitati'. f. 94.

Esther, with the additions from x. 4 onwards obelized. f. 99. With two prologues. The first ('Librum Hester') begins imperf. near the end 'uituperationes'; the second, beg. 'Rufini (Vulg. Rursum) in libro Hester', appears in the printed Vulgate as part of the other.

'Psalterium a sancto Hieronimo de hebreo in latinum translatum'. f. 105 *b*. With lacunae between f. 110 *b* (ends xxxii. 22) and f. 111 (beg. lxxiii. 13, 'capita draconum'), and between f. 113 *b* (ends lxxxvii. 11, 'confitebuntur tibi') and f. 114 (beg. xcvi). Four prologues (ff. 104 *b*—105 *b*), viz. (a) 'In Hebreo libro', (b) 'Libri Psalmorum hec est diuisio', ending imperf. 'superscriptiones habent non ta-', (c) beg. imperf. 'et pentatheucum suum', ending 'tecum esse communem', (d) 'P[salterium] Rome dudum'.

Proverbs. f. 125 *b*. Three prologues (ff. 123 *b*, 124 *b*), viz. (a) 'Tribus nominibus', (b) 'Tres libros Salomonis', (c) 'Iungat epistola'; and (f. 124 *b*) 60 capp.



Ecclesiastes. f. 136. With 31 capp.  
 Song of Solomon. f. 140 b.  
 Wisdom. f. 143. With prologue (f. 142 b)  
 'Liber Sapientie', and 48 capp.  
 Ecclesiasticus, ending imperf. (at foot of  
 f. 168 b) xlii. 8, 'et probabilis'. f. 152. With  
 'Prologus Hiesu filii Syrach' (f. 151) beg.  
 'Multorum nobis', and (f. 151 b) 127 capp.  
 Vol. I ends here.  
 Daniel i. 18, 'dixerat rex'—xiii. 55, 'ab eo  
 scindet'. f. 169. Ch. xiii, the story of Susanna,  
 headed 'Visio Danielis decima', begins on  
 f. 177.  
 1 Chronicles i. 50, 'filie Mezaab'—end.  
 f. 178.  
 2 Chronicles x. 3, 'Salomonem statim'—end.  
 f. 190.  
 'Liber Hesdre' (Esdras), including Nehemiah  
 (f. 207 b). f. 203. With prologue (f. 202)  
 'Utrum difficilius' and (f. 202 b) 12 capp.  
 1 Maccabees i. 30, 'dierum misit'—x. 49, 'et  
 inse[cutus]'. f. 215. With 61 capp. (f. 214),  
 followed by those of 2 Macc., ending imperf.  
 with cap. x, 'summo sacerdocio' (f. 214 b).  
 2 Maccabees i. 2, 'Beneficiat uobis'—end.  
 f. 224.  
 'Capitulare,' &c.: table of Gospel lessons  
 throughout the year. f. 234 b. Followed  
 (f. 238 b) by 'Lectiones de diuersis rebus',  
 viz. 'pro ubertate pluuię', &c.  
 Prolegomena to the Gospels, viz. (a) 'Epi-  
 stola b. Hieronimi ad Damasum papam' [beg.  
 'Nouum opus']: title only, at foot of the page.  
 f. 238 b;—(b) Prologue 'Plures fuisse'.  
 Imperf., beg. 'quam ordinem narravit'. f. 239;  
 —(c) 'Alius prologus. Eusebius Carpiano',  
 &c., beg. 'Ammonius quidam'. f. 239;—(d)  
 Prologue 'Sciendum etiam'. f. 239 b;—(e)  
 'Argumentum sec. Matheum', beg. 'M. ex  
 Iudea'. f. 239 b;—(f) 'Capitula (27) in  
 euang. Mathei', beg. 'Natiuitas Christi'.  
 f. 240;—(g) Eusebian Canons. f. 241.  
 Matthew. f. 243. For arg. and capp. see  
 above.  
 Mark. f. 258 b. With arg. beg. 'Marcus  
 euangelista' (f. 258) and 13 capp., beg. 'De  
 Iohanne baptista'. A lacuna between f. 258 b  
 (ends i. 20, 'mercenariis se-') and f. 259 (beg.  
 v. 20, 'et omnes').  
 Luke. f. 267 b. With 'prologus' beg.  
 'Lucas Syrus' (f. 266), and 21 capp., beg.  
 'Zacharias uiso angelo' (f. 266 b). Lacunę  
 between f. 269 b (ends iii. 38) and f. 270 (beg.  
 vi. 48, 'fundata enim'), and between f. 273 b  
 (ends xi. 46, 'uestro non tan-') and f. 274  
 (beg. xiv. 34, 'Bonum est sal'). Ends (at foot  
 of f. 279 b) xxiv. 31, 'oculi eorum et'.  
 John i. 6, 'Fuit homo'—end. f. 280. Pro-  
 logue and capp. missing.  
 Acts. f. 293 b. With (a) 'Prefatio S.  
 Hieronimi', beg. 'Lucas natione Syrus'. f. 292;  
 —(b) 'Alia prefatio', beg. 'Actus apostolorum

uero'. f. 292 b;—(c) Table of 69 capp., beg.  
 'Ubi precepit'. f. 292 b;—(d) 'Prefatio',  
 beg. 'Actus apost. nudam'. f. 293.  
 Prologues to the Catholic Epistles, viz. (a)  
 'Iacobus Petrus', (b) 'Non ita est ordo'.  
 f. 309 b.  
 James, with prol. 'Iacobus apost. sanctum  
 instruit' and 20 capp. f. 310.  
 1 Peter, with prol. 'Discipulus saluatoris'  
 and 20 capp. f. 312.  
 2 Peter, with prol. 'Symon Petrus per fidem'  
 and 11 capp. f. 314.  
 1 John, with prol. 'Rationem uerbi' and 20  
 capp. f. 315. Ends (at foot of f. 315 b) iii. 7,  
 'facit iusticiam'.  
 2, 3 John and Jude are missing.  
 Prolegomena to the Pauline Epistles, viz.  
 (a) 'Argumentum' beg. 'Epistolę P. ad Ro-  
 manos causa hęc est'. f. 316;—(b) 'Versus  
 papę Damasi in laudem P. apost.' beg. 'Iam-  
 dudum Saulus procerum precepta sequutus':  
 26 hexameters (see Migne, *Patr. Lat.* xiii. 379).  
 f. 316;—(c) Canons of Priscillian (beg. 'Deus  
 uerax est') to St. Paul's Epistles, as amended  
 by Peregrinus, preceded by the prologues of  
 Peregrinus (beg. 'Nemo putet ab Hieronimo')  
 and Priscillian (beg. 'Multis occupatus necessi-  
 tatibus'). See the Vienna *Corpus Script.*  
*Eccles.* xviii, p. 109. f. 316 b;—(d) References  
 to passages in the Old Testament, beg. 'In  
 Abbacuc. Iustus autem ex fide uiuit'. f. 319;  
 —(e) Further canons or references to parallel  
 passages in the Epistles on special subjects,  
 beg. 'De unitate ecclesię'. f. 319 b;—(f)  
 'Argumentum epistolarum Pauli', beg. 'Pluri-  
 mum queritur'. f. 320 b.  
 Romans iii. 5, '[iusti]ciam secundum'—end.  
 f. 322. With arg. 'Romani sunt qui', and table  
 of capp. ending imperf. at xxx (f. 321 b).  
 1 Corinthians. f. 327. With arg. 'Chorintii  
 sunt Achaici' (f. 326), 71 capp. (ib.), 'testimonia  
 de ueteri testamento' beg. 'In Ysaia. Perdam  
 sapientiam' (f. 326 b), names of saints in 1  
 Cor. (ib.), and arg. 'Chorinthus methropolis'  
 (f. 327).  
 2 Corinthians. f. 333. With arg. 'Post  
 actam' (f. 332 b), arg. 'Cum hęc principalis'  
 (f. 333), 28 capp. (ib.), and 'testimonia', beg.  
 'In ps. cxv. Credidi propter' (ib.).  
 Galatians. f. 337 b. With arg. 'Galatę sunt  
 Greci', 37 capp., 'testimonia', and names of  
 saints (f. 337).  
 Ephesians. f. 340. With arg. 'Ephesii  
 sunt Asiani', 31 capp., and 'testimonia' (f. 339 b).  
 Philippians. f. 342. With arg. 'Philippenses  
 sunt Macedones', arg. 'In actibus Apost.', 19  
 capp., and names of saints (f. 341 b).  
 Colossians. f. 344. With arg. 'Colosenses  
 et hi', arg. 'Colosenses quorum', 31 capp., and  
 names of saints (f. 343 b).  
 'Epistola b. Pauli apost. ad Laodicenses'.  
 f. 345.



1 Thessalonians. f. 346. With arg. 'Thess. sunt Macedones', arg. 'Non solum ipsi', 25 capp., and names of saints (f. 345 b).

2 Thess. f. 347. With arg. 'Ad Thess. secundam', and 9 capp.

1 Timothy. f. 348. With arg. 'Tim. instruit', arg. 'Hic episcopus', and 29 capp.

2 Tim. f. 350. With arg. 'Item Tim. scribit', arg. 'Cum esset Rome', and 25 capp.

Titus. f. 351 b. With arg. 'Titum com-monefacit', 10 capp., and names of saints.

Philemon. f. 352. With arg. 'Philemoni

familiares', and 4 capp.

Hebrews, ending xii. 19, 'fieret uerbum'. f. 353. With arg. 'In primis dicendum', and 37 capp. (f. 352 b).

Apocalypse i. 19, 'Scribe ergo'—end. f. 357.

The psalm 'Pusillus eram'; with rubric 'Hic psalmus proprie scriptus Daud', &c. f. 363 b.

'Oracio deuota de sancto sacramento,' &c.: collect before Mass, beg. 'Summe sacerdos et uere pontifex'. A considerably later addition. f. 363 b.

On f. 364 b are inscribed two records in Latin of benefactions to Justemont Abbey, the first in a hand nearly contemporary with the MS., the other rather later, viz.:—

(a) Notification by Phi[lip], Abbot of Justemont, that Arnulph, provost of Briey (Briacum), has set up in the church of the abbey a lamp before the altar of the Virgin, with perpetual provision of almond oil ('nuceum oleum') for the same and of wine and corn for the sacramental elements; that for this purpose he has bought from the abbey 'uineam quandam viz. ueterem Suarces' and offered it back in alms, on condition that out of its superabundance almond oil shall be procured for the lamp, wine be reserved for Masses, corn be purchased for making Hosts, and a general pittance be also provided yearly for the whole convent on Ash Wednesday; that by Arnulph's wish the convent has committed the care of the said vineyard to their sacristan; that the sacristan shall have regard to the perpetual anniversaries of the said Arnulph, Waburg his wife, and James his son, and on these days he shall provide out of the proceeds of the vineyard a pittance for the convent in their memory; that, moreover, the said Arnulph has given to the abbey a chalice and sacerdotal vestments for use at the high altar; that in return it is ordained that a Mass shall be celebrated daily for him and his wife and son and a commemoration be made of them in the High Mass, and, if they shall wish to enter religion, he and his son shall be received as canons and his wife as a sister; and that, if any shall oppose this ordinance, or remove the lamp, or pledge the vineyard or chalice or vestments, or abolish the said anniversaries or pittances, he shall be stricken with perpetual anathema till he repents and gives condign satisfaction.

(b) Notification by M., Abbot of St. Mary of Justemont, that Theodric, 'Marekaldus' (marshal) of Briey, has erected in the church of the abbey an altar in honour of All Saints, with a chalice and sacerdotal vestments, on condition that, whenever Mass is there celebrated, commemoration be made of himself and his wife, adding thereto ten Châlons pounds ('x libras Catalanensium') in alms; that, moreover, he has assigned to the convent [yearly] for ever three tuns of wine ('tres karratas uini') on condition that a lamp burning at night before the said altar be provided therefrom by the cellarer, the rest of the wine to be drunk by the convent from the feast of All Saints until Easter, so long as it shall last, but no partaker to have more than half a measure on pain of excommunication; and that in return the abbey is pledged to celebrate for the said Theodric and his wife, so long as they shall live and after their death, a full office of the dead on the morrow of the feast of St. Brice for ever.

The list of abbots of Justemont in *Gallia Christiana*, xiii. 948, includes no Philip, nor any M. earlier than Matthew in 1297, who is a century too late.

Numerous marginal notes amplifying and elucidating the Biblical text are inserted in a 16th cent. hand.

Vellum; ff. 364 (Vol. ii begins with f. 169). 21½ in. × 14½ in. Double columns of 43–46 lines. XII cent. (second half). German (Justemont Abbey?). The gatherings appear to have been normally of eight leaves. Some of the signatures still remain, e.g. ix q. (f. 132 b), xvii q. (f. 188 b), xx q. (f. 208 b), &c. The text is written in several different hands, mostly of



a rather heavy German type with thick downstrokes. The first hand ends at f. 83 *b*, and the most marked change, with smaller characters and paler ink, begins with Job on f. 84 *b*.

Apart from the initials of chapters and paragraphs, which are in red, blue, or green with filigree ornament, the decoration is limited to the large initials of books, prologues, &c. Many of these are lost, but those which remain are often very fine, more especially where they enclose figures, and they are remarkable for the variety of style which they display.

Down to f. 83 they are of a uniform type, with boldly designed curling foliage in red and white on blue and green grounds within a narrow red frame (ff. 19, 43, 46, 46 *b*, 48, 48 *b*, 49, 50, 52 *b*, 83). The V on f. 19 is unusually large,  $6\frac{1}{8}$  in.  $\times$  4 in. There is only one figure-initial,  $7\frac{1}{8}$  in.  $\times$  2 in. (f. 18 *b*, see pl. cviii, a), representing Jeremiah, in red tunic and green mantle, with pale yellow scalloped nimbus, holding a scroll 'Ah, ah, ah, domine deus'. The ground is drab within a blue frame. No gold is used in this part of the volume.

In Job the large foliated initials (ff. 84 *b*, 85, 86) are of gold edged with red on grey, blue, green, and pink grounds, within green and blue frames; and the I of Esther (f. 99) has a shaft of red-edged gold, round which is twined foliage on a ground of green cross-hatching.

In the Psalter the decoration is more elaborate and diversified. The initial I of the first prologue has been cut out (f. 104 *b*), but the last prologue has a fine foliated P in gold and red on blue and green (f. 105 *b*). The B of Ps. i (ib.) is a splendid letter,  $5\frac{7}{8}$  in.  $\times$   $4\frac{1}{2}$  in. including the frame (see pl. cvii, a). The ground within is gold, the outer ground of gold trellis-work, the interstices being alternately red and green with a white saltire cross in each. In the upper lobe David sits to r., playing a harp; in the lower lobe St. Jerome sits at a desk to r., holding a quill and knife and writing Ps. i. A dove is at his ear, and on the background is inscribed 'S. Ieronimus'. The words '[B]eatus vir' are written vertically in blue capitals on r. Ps. xxvi (f. 109 *b*, pl. cviii, b) has a handsome foliated D in red and white on blue and green, with a frame of chequers each containing a blue saltire cross. The L of Ps. lxxx (f. 112 *b*) is a less ornate letter of the same type, but without a frame. In the C of Ps. xcvi (f. 114), on a dark green ground, David sits to r., playing a three-stringed viol; in the D of Ps. ci (ib.) a crowned female figure kneels to r., with the divine hand above; and in the D of Ps. cix (f. 117), which is of gold with dark blue background, Christ sits in majesty, clad in robes of gold shaded with red and black.

The initials of the three prologues of Proverbs (ff. 124, 124 *b*, see pl. cviii, c) differ in character from all that precede. The only colours are blue and brick-red, one for the letter, which is composed of foliage and dragons, and the other for the background. The large P of the book (f. 125 *b*) is in gold and red on pink, green, and blue; and two smaller initials (ff. 128, 133 *b*) are also in gold with a gold ground cross-hatched in red. Ecclesiastes (f. 136) has a parti-coloured initial on gold, with foliage, a dragon, and a nimbed head, and the O of the Song of Solomon (f. 140 *b*) is formed of two dragons in gold on red and green. The D of Wisdom (f. 143) contains, on a gold ground, a crowned figure (Solomon) in grey and red, seated, with two men behind him. In the O of Ecclesiasticus (f. 152) there is also a crowned figure, seated, with scroll 'Timentibus deum nichil deest'.

In Vol. ii so far as f. 202 the surviving initials (ff. 170, 171 *b*, 172 *b*, 173 *b*, 174 *b*, 175 *b*, 202) are in gold, generally with a gold ground hatched in red. The one exception (f. 177) resembles those of the prologues to Proverbs. The design in the I of Esdras (f. 203) is a singular one, viz. on a gold ground ten dragons, blue, green, brown, and red, back to back with tails entwined, each biting the tail or neck of another, except the two at the top, which are biting the necks of two geese in the angles of the letter. The next large initial that remains is that of the Epistle of Eusebius to Carpianus (f. 239), and from this point onwards, with the exceptions described below, they are all of one type, consisting of foliated designs in red and white on blue and green grounds, without gold, as in Vol. i, ff. 1-83. This style closely resembles that of the Bible of Arnstein Abbey, near Coblenz, now Brit. Mus. Harley MSS. 2798-9, and of other Arnstein MSS., e.g. Harley MS. 3045 (see Tymms and Wyatt, *Art of Illuminating*, 1860, 12th cent. plates, nos. 6, 7). Two (ff. 327, 346) also contain figures or busts of St. Paul and others.

The initials of the Gospels and Acts enclose miniatures on rich gold grounds, viz. :—











1. f. 243. Matthew. Initial L,  $5\frac{1}{2}$  in.  $\times$   $4\frac{3}{4}$  in., of blue strap-work with red panels, forming a border on two sides for a miniature of the Sacrifice of Isaac. On a hill Abraham on *l.*, in green tunic, red mantle, and blue hose, holding a drawn sword and grasping Isaac's hair; Isaac, nude, with hands and feet bound, on an altar on *r.* Below, three servants with an ass, and the ram in a thicket. See pl. cvii, b.

2. f. 258 *b.* Mark. Initial I,  $7\frac{3}{8}$  in.  $\times$   $2\frac{5}{16}$  in. A panel with coloured foliage on a gold ground; in *c.* St. Mark, with wings and a nimbed lion's head, wearing a green tunic and red mantle, sits writing at a desk to *r.*

3. f. 267 *b.* Luke. Initial Q, 4 in.  $\times$   $4\frac{5}{8}$  in.

Zacharias, in blue and red, stands before an altar. An angel with scroll above, and six men and women outside on *l.*

The initial F of i. 5 ( $7\frac{3}{4}$  in. high) is of twisted blue strap-work, with foliage between the horizontal limbs on a gold ground.

The initial of John is lost, after f. 279.

4. f. 293 *b.* Acts. Initial P,  $8\frac{1}{2}$  in.  $\times$   $4\frac{1}{4}$  in., of twisted red strap-work, with panel ornament in blue and brown. In the loop and in a panel below, the Ascension. Christ, with upturned face and outstretched arms, ascends into a cloud. Two angels with a scroll descending. The Apostles below.

Modern dark-brown calf binding.

Purchased from Sotheran and Co., 1907 (*Bibliotheca Pretiosa*, no. 290). Belonged to William Gott (book-plate of arms) and John Gott, Bishop of Truro (1891-1906). No. 160 in the Libri sale, March-April, 1859, and bought by Boone the dealer. Inside the covers is a list of contents in French, early 19th cent. Justemont Abbey, to which the MS. originally belonged, was founded *circa* 1132.

THE FOUR GOSPELS, in Latin. Contents: (1) Eusebian Canons. f. 1 *b*;—(2) St. Matthew; without argument or table of chapters. f. 10;—(3) St. Mark; with 'argumentum' beg. 'Marcus euangelista' (f. 49 *b*) and 'Breuiarium' of 13 chapters beg. 'De Iohanne baptista' (f. 50). f. 52;—(4) St. Luke; with arg. beg. 'Lucas Syrus' (f. 78 *b*) and table of 21 chapters beg. 'Zacharias uiso angelo' (f. 79). f. 84;—(5) St. John; with 'prologus' beg. 'Hic est Iohannes' (f. 126 *b*) and table of 14 chapters beg. 'Phariseorum leuite' (*ib.*). f. 128;—(6) Table of Gospel lessons, beg. at Christmas, 'Sec. Math. cap. iii, Cum esset desponsata', and ending imperf. (at foot of f. 168 *b*) with SS. Cosmas and Damian (Sept. 27), 'vsque quia odio'. f. 160.

The Eusebian Canons and sections are noted in the margins.

Vellum; ff. 168. 9 in.  $\times$   $6\frac{3}{8}$  in. 28 lines in a page. XII cent. German. Collation, 1<sup>8</sup>–10<sup>8</sup>, 11<sup>2</sup> (end of Mark), 12<sup>8</sup>–16<sup>8</sup>, 17<sup>12</sup>, 18<sup>8</sup>–20<sup>8</sup>, 22<sup>6</sup> (wants 5, 6); signed, beg. with quire 2, in red, but the signatures have mostly been cut away. Sec. fol. of text 'Ioseph uirum'. A neat upright hand, with initials in red. The first *verso* page of each Gospel (the *recto* is illuminated) is in a different hand and browner ink.

The Eusebian Canons (ff. 1 *b*–9) are within decorated arcades. The columns are patterned, red, green, and violet, with foliated bases and capitals (lions on f. 5) in red, gold, and silver; the arches are purple (blue on ff. 7 *b*, 8) with silver edging. The ground above them is green and blue, with foliage, birds, &c., together with other arches, edged with red, on which the number of the canon is written in small red and green capitals. The symbols of the Evangelists with gold nimbi are enclosed within the arches.



Miniatures of the Evangelists ( $6\frac{3}{4}$  in.  $\times$   $4\frac{7}{8}$  in.) on ff. 9 *b*, 51 *b*, 83 *b*, 127 *b* painted on a blue ground edged with red, the central portion, behind the figures, being of gold. The frames are of silver bands enclosing brightly coloured foliated and geometrical patterns. The figures are seated, with columnar desks on *r*. St. Matthew is writing and holds a knife in his left hand; St. Mark is dipping a pen into an ink-pot; St. Luke is mending a pen, an open scroll lying across the desk (see pl. cix); and St. John holds a knife and a scroll. Over the head of each, on a purple ground, is the title of his Gospel in gold and silver capitals. On the pages opposite (ff. 10, 52, 84, 128) the opening words of the Gospel are written in similar capitals, with a large ornamental initial in gold and colours, on a patterned purple ground; the whole within frames of silver with mosaic and other designs in colour. For f. 84 see pl. cix.

The manuscript is a splendid one of its class, and is exceptionally well preserved, the silver in particular being only a little tarnished.

Binding of mottled calf with tooled back (French, 18th cent.). Lettered QUATUOR EVANGELIA. MANUSCRIT DU DOUZIÈME SIÈCLE.

Purchased from Mr. C. Fairfax Murray, 1906. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.*, no. 14, pl. 20 from ff. 127 *b*, 128).

## I 2 I

## PL. CX

MISSAL of the church of St. Potentinus at Steinfeld, diocese of Cologne: a composite volume, ff. 1-73 having been written early in the 13th cent., and the remainder, together with insertions over erasures in the original portion, in the 15th cent., with a few still later additions (see ff. 24, 75-76 *b*). As shown by the quire-signatures, the Ordinarium Missae (f. 61) originally preceded the Temporale (f. 5), and the epistles and gospels throughout were omitted. The later scribe changed the order, erased, rewrote, or emended much of the text, and also added the epistles and gospels. On f. 47, in the original hand, is a collect for the feast of SS. Potentinus, Felicius, and Simplicius, 'qui in presenti requiescunt ecclesia'.

Vellum; ff. 145. 10 in.  $\times$  7 in. XIII and XV centt. N. German. Collation, 1<sup>4</sup>, 2<sup>8</sup>-18<sup>8</sup>, 19<sup>4</sup>, a blank end-leaf. Quires 2, 3 are signed *iiii*, *v*; 5, 6 are signed *viii*, *ix*; 9, 10 are signed *i*, *ii*; and 12-18 are signed *b-h*. The original text has 16-17 lines in a page, the additions 20-21 lines. Heavy black German script, with initials in gold or colour filled in with conventional foliation. In the later text plain red initials only. Twenty large interlaced and foliated initials in gold edged and patterned with red, on blue and green grounds, one of which (f. 9 *b*) is reproduced in pl. cx, b.

Before the Canon (f. 67 *b*) is a miniature ( $6\frac{1}{2}$  in.  $\times$   $5\frac{1}{8}$  in.) of the Crucifixion with the Virgin and St. John, on a gold ground within a frame of bands of silver, blue, pink, and green (pl. cx, a). On the frame, in gold capitals, is the inscription:—

Cesus Abel ruit . et roseus fluit in nece sanguis.  
Eneus in cruce . vulnere pro truce tenditur anguis.  
Sensus in his latet . at prope iam patet ipsa figura.  
Fata Ihesus subit . exul homo redit ad sua iura.  
Aspice mens pia . que bona sit via . qua gradiaris.  
Tollitur in cruce Christus . eo duce recta sequaris.

Binding of brown calf (German, 16th cent.) stamped round the edges and round a central panel with a running floral design. Brass clasps on leather thongs.



Purchased from Mr. C. Fairfax Murray, 1906. Book-labels of the same and of William Morris. On f. 5 'Liber ecclesie sancte Marie sanctique Potentini in Steynuelte' (15th cent.), and on f. 1 the Steinfeld press-mark A 9. Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.* no. 76).

FABLES, followed by miscellaneous matter chiefly relating to church discipline, all in Latin, viz.:—

1. Aesopic fables in Latin prose, 152 in number, with tinted illustrations; preceded by a prologue which states that the fables of Aesop were translated from Greek into Latin by the Emperor Romulus and thence into English by 'Rex Anglie Affrus'. Prologue, headed 'Incipit prologus in librum fabularum Esopi', beg. 'Gracia (Graecia) disciplinarum mater et artium'. Text beg. 'De gallo. Gallus dum escas suas quereret'; ends 'Grandior angusta sub breuitate sapit'. f. 1.

The collection so far as no. 135 is closely related to the metrical French fables of Marie de France translated from the English of 'reis Alurez' (see Ward, *Cat. of Romances*, ii, 1893, pp. 286, 291). It has been printed by L. Hervieux, *Les Fabulistes latins*, 2nd ed. 1893-4, ii, p. 564, from MS. lat. 536 at Brussels, together with another fable (no. cxxxi) which is here omitted. Nos. 136-151, of which Hervieux gives the titles only from the same Brussels MS., are versions in prose of the metrical Latin fables of the late-classical poet Avianus (Ward, *op. cit.*, ii, p. 272); and no. 152, 'De lupo', beg. 'Lupus cucullatus ypocrita est', is not strictly speaking a fable at all. The present MS. is described by Hervieux, i, p. 775, who states that when he saw it (1881) it was MS. 1107 in the communal library at Trèves, but that it disappeared between that date and 1889. The contents are precisely the same as those of Trèves MS. 1108.

2. 'Exemplum de tribus latronibus': how a hermit found a treasure from which he fled as from the devil; how he told three robbers of it; and how from greed two of them slew the third and then died themselves from eating poisoned food which he had prepared for them. A variant form of the story (best known as the subject of Chaucer's Pardoner's Tale) of Christ and two of his disciples, who slew one another under similar circumstances (Ward and Herbert, *Cat. of Romances*, iii, 1910, p. 660). An insertion in a rather later hand on a blank page. f. 55b.

3. 'Proposicio Rychardi, archiepiscopi Ardmachani, primatis Hibernie, facta in consistorio coram domino papa et cardinalibus ac prelatibus ad vtilitatem populi Christiani super materiam mendicitatis ac priuilegiorum contra fratres de ordinibus mendicantium quibuscunque apud Auinionem die viii mensis Nouembris, A.D. m<sup>o</sup> ccclvii': sermon of Richard Fitz Ralph, Archbishop of Armagh (1347-1360), preached before the papal court at Avignon, Nov. 8, 1357, on behalf of the parochial clergy against the mendicant orders, and known as the 'Defensio curatorum'. Beg. 'Nolite iudicare, etc. Pater sanctissime, in principio mei



sermonis protestor'. Printed by John Trechsel, Lyons, 1496, and elsewhere. Headed in a later hand 'Tractatus discipuli Wykleff et Hus contra mendicantes condempnatus'. f. 56. This and the next four articles are in the same hand, differing from that of the Fables.

4. 'De Balsamo': account of the nature, qualities, adulterations, &c., of balsam or balm, extracted from the Latin version of the Travels of Sir John Mandeville, ch. viii. Beg. 'Extra hanc ciuitatem Cair'. f. 78.

5. 'Postilla ewangelii Zachei': homily on Luke xix. Beg. 'Ingressus Ihesus perambulabat, &c. In hoc ewangelio vbi nobis proponitur'. f. 78 b.

6. 'Liber de officio sacerdotis': the treatise 'De septem sacramentis' attributed to Thomas Aquinas (*Opera*, Parma ed., xvii. 322). Beg. 'Quia sacerdotis officium circa tria'. f. 83 b.

7. 'Optima summa de casibus pertinentibus ad confessionem quam composuit Rev. pater dom. Berengarius Cardinalis Tusculanus episcopus ad instructionem minus perfectorum' (so colophon): summary of rules for the guidance of confessors, by Berengario Fredoli, Cardinal (1305) and Bishop of Frascati (1309-1323). The first class of cases, viz. those which incur the greater excommunication, begins 'Primus cum quis incidit in heresim'. f. 96 b.

8. Homily on Luke ix. 1-3, divided into three 'lectiones'. Beg. 'Modo, fratres, cum ewangelium legeretur'. In another and smaller hand. f. 116 b.

9. Bull of Clement V for settling the dispute between the parochial clergy and the mendicant orders. Undated, but promulgated at the Council of Vienne, May 6, 1312 (Sbaralea and Eubel, *Bullarium Franciscanum*, v, 1898, p. 87, no. 196a). Beg. 'Dudum a Bonifacio papa viiiº'. In another hand. f. 117 b.

10. Notes on cases, viz. whether one man can be punished for the sin of another, &c. In another hand. f. 119 b.

Paper; ff. 120.  $11\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. Varying number of lines in a page. Early XV cent. German. Collation, 1<sup>12</sup>-10<sup>12</sup>; each gathering strengthened by a strip of vellum down the middle. Sec. fol. '-uabo sic'. Text in several hands, all rather rough; with rubricated headings, and capitals touched with red.

The Fables are illustrated with drawings in ink washed with colour, chiefly red, green, and blue, somewhat dingy in tone. Although coarsely executed, they are full of spirit and character. Pl. cxi gives f. 35, the Fox and the Grapes, &c. The artist, however, was careless, and some of the drawings do not follow the proper order of the text.

Binding of wooden boards with bevelled edges covered with pigskin (German, 15th cent.): a central panel divided into lozenges by triple ruled lines, with a small fleur-de-lis stamp at the intersections, larger stamps of an eagle, griffin, and unicorn within the lozenges, and small rosettes along the edges of the panel. Brass bosses and clasp-fittings. Covers lined with leaves from a 14th cent. (?) MS. of uncertain nature without text on the outer sides, except the inscriptions 'Jura. xviii' and 'Z. 1619' on the leaf at the end.

Purchased from B. Quaritch. Belonged to the communal library at Trèves (see above). On a slip pasted to the fly-leaf, 'Iste liber pertinet domino Reymanno de Soperdia' (?), and 'Iste liber pertinet domino Petro zum Raben. Nunc autem Nicolao Luysch presbitero, etc.' (both inscriptions 15th cent.).



'PASSIO domini nostri Ihesu Christi': the Passion of our Lord treated in three Parts.

Part i (f. 2) beg. 'Item Passio d. n. I. C. licet sit longa, tamen dumtaxat in duo principaliter diuiditur, scilicet in noctem iudaice punicionis et in diem gentilice examinacionis'. It briefly enumerates the occurrences of the nine hours of the night (38 'articuli') and the twelve hours of the day (49 'articuli').

Part ii (f. 10) comprises 65 'articuli' divided between Matins (20), Prime (8), Tierce (12), Sext (18), None (5), Vespers and Compline (one each). Each 'articulus' includes a brief Gospel lesson and is followed by an expository 'Conformacio' and an 'Oracio'. Art. 1 beg. 'Primus art. dominice passionis est pauoris et tris[ti]cie assumptio'. According to the opening rubric 'Hec omnia excerpta sunt ex sermonibus Iordani de ordine heremitarum beati Augustini', i.e. Jordan de Quedlinburg (d. 1380), being an abridgement of his *Expositio dominice passionis* or *Articuli passionis cum theorematibus et documentis* printed in [1490]. Some text is missing after f. 10, though the quire is complete.

Part iii (f. 58) is entitled 'Sermo deuotus dominice passionis ex sanctorum doctorum dictis collectus cum quatuor Euangelistarum textu diuisus in decem vias'. It beg. 'Quo abiit dilectus tuus, o pulcherrima mulierum' (Cant. v. 17). The ten 'viae' are the several journeys made by Christ, viz. (1) 'in Ierusalem vt ibi pascatur', (2) 'ad [h]ortum vt ibi capiatur', &c., and finally (10) 'ad sepulchrum vt ibi sepeliatur'.

Paper; ff. 191 + 7 blank leaves after f. 9, and 13 more at the end.  $5\frac{7}{8}$  in.  $\times$  4 in. 22 lines in a page. *Circ.* 1475. South German. Collation, 1<sup>8</sup>-10<sup>8</sup>, 11<sup>10</sup> (wants 8), 12<sup>8</sup>, 13<sup>8</sup> (wants 4), 14<sup>8</sup>-19<sup>8</sup>, 20<sup>8</sup> (+f. 151 inserted), 21<sup>8</sup>-25<sup>8</sup>; lettered a-bb on the first five leaves of each gathering. Sec. fol. '-labatur et docebat'. Text neatly written, with headings and initials in red, and capitals in the text also touched with red.

Illustrated with thirty-one highly interesting early woodcuts, and one dotted print (no. 6) from a metal plate in the *manière criblée*. They are pasted down within narrow red painted frames, mostly on pages which also contain text above or below them, and are coarsely coloured by hand with washes of lake, red, green, yellow, and black. Some are more rudely cut than others, and in the list below the different hands are distinguished as *a-h*. The engravers are unknown, but were most probably connected with Augsburg, *circ.* 1470. The subjects, with the measurements excluding the frames, are:—

1. f. 1 *b*.  $4\frac{1}{16}$  in.  $\times$  2 in. (*a*). Crucifixion, with the Virgin and St. John (face half-turned to *r*.).

2. f. 2 *b*.  $4\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*a*). Two compartments. Above, on *l*. a naked child, nimbed, with hammer strikes a bell, under which is a scroll 'Ich ste vnnd klopffe'. Below, a dial, with a moon in the spandrel on *l*.; in *c*. 'die stund der nacht'.

3. f. 5 *b*.  $4\frac{1}{8}$  in.  $\times$   $2\frac{1}{4}$  in. (*a*). Above, on *r*. a naked child, nimbed, tolls a bell on *l*., under which is a scroll 'Ich ste vn̄ leūt'. Below, a dial, with a sun in the spandrel on *r*.; in *c*. 'die

stund des tags'.

4. f. 10 *b*.  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*b*). The Agony. Christ kneels to *r*. before a rock, on which is a chalice and cross. One disciple behind him, the other two on *r*. and *l*., seated asleep. A very rude design.

5. f. 28.  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{16}$  in. (*c*). Christ before Pilate. He stands on *l*., full-face, with hands bound. Four men behind him. Pilate sits on *r*., with forefinger extended, in his left hand a baton.

6. f. 68.  $3\frac{7}{8}$  in.  $\times$   $2\frac{7}{8}$  in. (*b*). Entry into Jerusalem. Christ rides to *r*., with four disciples



behind him; the forepart of the ass only seen. On *r.* a man in a gateway holds out a garment. A wall in background, and tufts of grass on the dotted soil. The only dotted print. On a larger scale than the rest and pasted on a page without text.

7. f. 75 *b.*  $3\frac{1}{16}$  in.  $\times$   $2\frac{3}{16}$  in. (*e*). Christ parts from his mother. He stands on *l.*, with body bent and left hand extended. Three disciples behind him. The Virgin kneels on *r.*, with hands clasped on her bosom. Buildings in background.

8. f. 77 *b.*  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Last Supper. Christ in *c.*, with two disciples on each side of him, four others behind, and four in foreground seated on benches. Judas on *l.*, without nimbus. The first of the most numerous series of woodcuts.

9. f. 81 *b.*  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*b*). Christ washes the disciples' feet. He kneels on *l.* before Peter, whose feet are in a basin and who points to his head (John xiii. 9). Other disciples behind on *r.*

10. f. 88 *b.*  $2\frac{9}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). The Agony. Christ kneels in *c.* to *r.* before a rock on which is a chalice. The three disciples in foreground, one on *l.*, two on *r.* In background on *l.* a tree and the gate of the garden with men entering. The same subject as no. 4, but differently treated and less rude.

11. f. 99.  $2\frac{1}{2}$  in.  $\times$   $2\frac{1}{16}$  in. (*f*). The Betrayal. Christ in *c.*, Judas on *r.* embracing him, and four men behind seizing him. On *l.* Peter sheathing his sword and Malchus, with lantern, on the ground.

12. f. 103.  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{16}$  in. (*b*). Christ before Caiaphas. He stands on *l.* with hands bound, a man on either side of him. Caiaphas, mitred, sits on *r.* and rends his robe.

13. f. 106.  $2\frac{1}{16}$  in.  $\times$   $2\frac{3}{16}$  in. (*g*). Peter's denial. He stands on *l.* with hand raised before a woman; the cock on a wall above him. Christ on *r.* at an open window, with a Jew beside him, turns and looks at him. In *r.* corner a youth seated on a bench and a fire on the ground.

14. f. 110 *b.*  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Christ before Pilate. He stands on *l.*, with hands bound, held by two men, with two others behind. Pilate, wearing a turban, sits on *r.* under a canopy, holding a staff. In the corner beside his chair a small dog. See pl. cxii, a.

15. f. 116 *b.*  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*b*). Christ before Caiaphas. The same as no. 12, but showing more of the figure on the extreme *l.* and differently coloured.

16. f. 122.  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Christ before Pilate. The same woodcut as no. 14.

17. f. 129.  $3$  in.  $\times$   $2\frac{1}{8}$  in. (*b*). Christ before Herod. He stands on *r.* with hands bound, held by a man in armour. Another

man points to him. Herod, with turban and crown, sits on *l.*

18. f. 134 *b.*  $2\frac{9}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). The Scourging. Christ bound to a column. On *l.* a man scourges him with rods, held in each hand. On *r.* another scourges him with a three-thonged whip. A similar whip and bundle of rods lie on the ground.

19. f. 136.  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). The Crowning. Christ, robed and crowned with thorns, sits in *c.* On *l.* a man, with bent knee, offers him a palm-branch, and another behind raises one hand to strike him and in the other hand holds a rod over his head. On *r.* a man strikes him with a rod, and a rabbi looks on.

20. f. 138.  $2\frac{7}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*g*). Ecce Homo. Christ and Pilate pointing to him stand on *r.* at the top of a flight of steps. On *r.* two Jews.

21. f. 145 *b.*  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*g*). Pilate washes his hands. He sits on *r.* with the basin on his knees, supported by a youth. Christ on *l.*, with two men behind, one pointing to him.

22. f. 149.  $2\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Christ bears his Cross. He staggers to *r.*, preceded by a man with a hammer. A man with a halberd and Simon of Cyrene, who supports the Cross, follow. The Virgin and St. John in background on *l.*

23. f. 151 *b.*  $2\frac{1}{16}$  in.  $\times$   $3$  in. (*b*). Christ falls prostrate to *l.* under the Cross. Blue sky. Pasted down sideways on an inserted leaf, with a prayer on the *recto*.

24. f. 154 *b.*  $3$  in.  $\times$   $2\frac{1}{8}$  in. (*b*). Christ bears his Cross. He staggers to *r.*, led by a soldier, who raises a rod to strike him. On *l.* Simon of Cyrene (a very small figure) supporting the Cross, the Virgin, and St. John.

25. f. 155 *b.*  $3\frac{1}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*e*?). The Cross lies on the ground. Christ, with loin-cloth, on *r.* sits on the cross-bar. Two men on the shaft, one drilling a hole, the other, with a hammer, stretching out his left hand to Christ. In background on *l.* the Virgin, two other nimbed women, and St. John.

26. f. 156 *b.*  $2\frac{9}{16}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Christ nailed to the Cross, head to *l.* A man nails his left hand. On *r.* a Jewish ruler, on *l.* a mourner. Christ's garment lies on the ground.

27. f. 159 *b.*  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Crucifixion, with the Virgin and St. John, who looks up to Christ.

28. f. 181 *b.*  $2\frac{3}{4}$  in.  $\times$   $2\frac{1}{8}$  in. (*c*). Crucifixion, with the Virgin and St. John, who holds a book and turns his head to *r.*

29. f. 184 *b.*  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (*f*). Pietà. Christ on the Virgin's lap, head to *l.* St. John kneels on *l.*, Mary Magdalene, with unguent pot, on *r.*

30. f. 186 *b.*  $2\frac{3}{4}$  in.  $\times$   $2\frac{1}{16}$  in. (*c*). Entombment. Joseph of Arimathaea lays the body in the tomb, head to *r.* The Virgin on *l.* The Cross in background.



31. f. 188.  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (f). Same subject. Joseph of Arimathaea and Nicodemus lay the body in the tomb, head to r. The Virgin, two other nimbed women, and St. John in background.

32. f. 190.  $2\frac{5}{8}$  in.  $\times$   $2\frac{1}{8}$  in. (f). Resurrection. Christ rises, facing l., with right hand raised, in left a bannered cross. Two soldiers sleeping, one in foreground, the other on the farther side of the tomb.

Binding of wooden boards, partly bevelled, covered with stamped white pigskin (South German, 16th cent.): a central panel and frame of conventional foliage, at the edges and corners a small lozenge stamp with an eagle displayed. Brass clasps on leather thongs.

Purchased from B. Quaritch, 1906. On f. 1 b 'Monasterii Vrsinensis' and on f. 3 'Ad maiorem Vrsinensem Bibliothecam' in 16th cent. hands; inside the cover the book-label 'Aus der Bücher-Sammlung des Abts Honorius in Irrsee. 180\*'. The Benedictine Abbey of Irsee or Irsingen (Ursinum), founded in 1182, is in Swabia between Augsburg and Ulm.

## 124

HAGGADAH shel Pesah: the ritual used on Passover night according to the rite of the German Jews. In Hebrew. The order of the ceremonies is as follows:—(1) The lamp is lighted and the house is searched for any leaven, which must be removed and burned. f. 1;—(2) Directions for washing the vessels and kneading the unleavened bread. f. 1 b;—(3) Mnemonic rhyme on the order of ceremonies. f. 3;—(4) Kaddesh, or sanctification of the Passover. The first cup of wine is drunk, the hands are washed, and the parsley (one of the bitter herbs) is distributed. One unleavened cake is broken. f. 3 b;—(5) Invitation to the meal. The second cup of wine is filled. The youngest person present recites, 'Why is this night different from other nights?' f. 5 b;—(6) The answer, 'We were Pharaoh's bondmen'. f. 6;—(7) The question 'What is the meaning of this ceremony?' is asked (a) by the wise son (Deut. vi. 20); (b) by the wicked son (Exod. xii. 26); (c) by the simple son (Exod. xiii. 14); and (d) by one who does not know how to ask. The answer narrates the events commemorated. f. 7;—(8) The story continued: 'Hear what Laban the Syrian sought to do to Jacob', &c. f. 8 b;—(9) Psalms cxiii, cxiv are said. The second cup is drunk. f. 16;—(10) Washing of the hands. Breaking and eating bread, with the herbs. f. 17 b;—(11) The third cup of wine is filled and drunk. f. 18;—(12) The master of the house opens the door and says, 'Pour out thy wrath on the heathen', &c. f. 18 b;—(13) The fourth cup of wine is filled. Hallel (praise) is said, consisting of Psalms cxv–cxviii. f. 19;—(14) Ps. cxxxvi. f. 23;—(15) Alphabetical hymn on various incidents in Bible history, with the refrain 'It was at midnight'. f. 27 b;—(16) The fourth cup is drunk. f. 32 b;—(17) The ejaculation 'Next year in Jerusalem!' Then the prayer for the rebuilding of the Temple. f. 33. Colophon (f. 34), 'I am the scribe Joel, son of Simeon of blessed memory, called Vives, a German [Jew] of the city of Cologne on the river Rhine'.

Vellum; ff. 34.  $10\frac{7}{8}$  in.  $\times$   $7\frac{3}{4}$  in. 15 lines in a page, or 29 in the smaller hand ff. 1–4. *Circ.* 1500. German (Cologne). Collation, 1<sup>8</sup>, 2<sup>10</sup>, 3<sup>8</sup>, 4<sup>8</sup>; with catchwords at right angles to the text. Some of the leaves (ff. 5, 10, 11, 33, 34) have been torn and mended and most of them are



more or less discoloured. The text is in a beautiful Franco-German square rabbinic hand, with some portions (ff. 1-4, 34) in much smaller characters. Owing to flaking of the ink, some of the writing has been retraced by a later hand, as ff. 6-10, 17 (initial), 19, and headings on ff. 26 *b*, 27, 29, 31.

Ornamental initials on most pages. Pen-and-ink drawings by the original scribe (some retouched) and others coloured (some by a later hand), chiefly in the margins. The subjects are:—

1. f. 1. A man takes a bowl of leaven from a cupboard (cf. art. 1). In lower margin a peacock, butterfly, and another indistinct natural object rudely drawn and coloured.

2. f. 4 *b*. Full-page. Twenty-four heads on gold grounds separated and framed by interwoven coloured bands.

3. f. 5. Full-page. The various articles used in the Passover, coloured and gilt. The gold has partly flaked away and the page is mutilated.

4. f. 5 *b*. A man pours out the second cup of wine (cf. art. 5). In margin on *r.* a bullfinch, coloured.

5. f. 6. Bondsmen working (cf. art. 6), two chopping wood, a third drawing water, and two others carrying a bucket slung on a pole.

6. ff. 7, 7 *b*. The four questioners referred to in art. 7.

7. f. 8 *b*. Jacob with a spear on his shoulder and a keg on his back (cf. art. 8).

8. f. 9. On *l.* Pharaoh's daughter and her maid. On *r.* Moses in the Nile in a basket, which a woman draws to land. Coloured.

9. f. 10. An Egyptian (black) drowns two infants in the Nile. Coloured, with diapered background.

10. f. 11. Across the lower margin. In *c.* Moses kneels to *l.* before the burning bush (mutilated). On *r.* hills, trees, and buildings. Coloured.

11. f. 15 *b*. An arch with columns supported on men's shoulders; within it a fringed curtain of a scale-pattern in blue decorated in red and white.

12. f. 18 *b*. A curtain, brown and red, with an inscription on it in blue, suspended on a pole.

13. f. 28. Daniel (mentioned in the text) in the lions' den. Coloured.

14. f. 30. A vase with flower.  
Small flowers, &c., are also sketched in the margins on ff. 2 *b*, 4, 5 *b*.

'Jewish illuminated MSS. are not common, especially of German workmanship, but about 25 copies of the Haggadah with illuminations are known (see D. H. Müller and von Schlosser, *Die Haggadah von Sarajevo*, Wien, 1898). As the work was intended for private use and was of a specially festal character, there was the less objection to ornamenting it even with human and animal figures. Early printed editions are usually illustrated by woodcuts.

'The present MS. is remarkably good in execution, as well as interesting in style. The pen-and-ink drawings especially (e. g. on f. 6) and many of the designs are excellent. The coloured pictures have somewhat suffered. The style of ornament is clearly not pure German, and for this reason is difficult to date. The writing does not help, since, while it is easy to know the country in which a Hebrew MS. is produced, it is seldom possible to judge the date accurately as in the case of Greek or Latin MSS. It can hardly be much earlier than the 16th century, and since such work was not produced much after the introduction of printing, it is probably safe to date it about 1500.'

*Note:* The above description is mainly by Dr. A. Cowley, Bodley's Librarian, Oxford.

Modern binding of blue morocco, finely tooled, by Leighton.

Purchased from Mr. C. Fairfax Murray, 1906.



## SECTION VIII. BOHEMIAN

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BIBLE: Latin Vulgate version, preceded (f. 18) by Jerome's Epistle to Paulinus. Written in Bohemia. The order of books is regular except that Acts (f. 373) follows the Pauline Epistles. Nehemiah (2 Esdras, f. 160 *b*) is followed by 2 (3) Esdras; and the Epistle to the Laodiceans is included (f. 366), after Colossians. The prologues, &c., are mostly those of Jerome. Job (f. 180 *b*) has 'Cogor per singulos' and 'Si aut fiscellam'. The Psalter (f. 188) has no prologue (but see below, art. 11). The Minor Prophets have the general prologues 'Non idem ordo' and 'Regule sunt haec' (f. 288), and the several books have the short paragraphs from the Epistle to Paulinus as well as the usual prologues. Macchabees (f. 302) has 'Machabeorum libri duo' and 'Machab. libri licet non habeantur'. The Gospels are preceded by Jerome's Epistle to Damasus, 'Novum opus' (f. 318 *b*, continued on f. 317 *b*). The Pauline Epistles have the prologue 'Primum quaeritur' (f. 350 *b*), and the Catholic Epistles 'Non ita est ordo' (f. 383). Romans has 'Romani sunt qui' and 'Romani sunt in partes Ytalie' (f. 351), and 1 Thessalonians 'Thesalonicenses sunt Macedones' and 'Grande fidei testimonium' (f. 366). Acts has 'Canit psalmista' and 'Lucas Anthiocensis' (f. 373). The Apocalypse has 'Omnes qui pie' and 'Apoc. Iohannis' (f. 387 *b*).

The Psalter is headed 'Incipit liber ymptorum et soliloquiorum prophete Daud de Christo', and is accompanied by a marginal gloss (in red) explanatory of the subject of each psalm. The running titles at the head of ff. 196 *b*–201, viz. Ps. lxxii–cviii, are 'Nocturnus quintus—septimus'. Marginal references in red are given (cf. art. 4 below) in many of the books.

At the end of the Apocalypse (f. 393) is the note 'Finitum Anno domini M°.cccc°.xxi°', followed by mnemonic hexameters giving the names of the books of the Bible, with the number of its chapters over each. Below these lines, in letters of highly burnished gold, is the inscription 'Explicit scutum fidei quo pugnant filii dei · oculus iustorum · scandalum incredulorum · Mathie de Rudnicze', i.e. Raudnitz in Bohemia (H. Oesterley, *Hist.-geogr. Wörterbuch*, 1883, p. 550). The name is presumably that of the scribe.

The Bible is preceded and followed by the following additional matter in different hands from that of the text:—

1. 'Prologus lire (Nicholas de Lira) in expositionem totius sacre scripture.' Beg. 'Vidi in dextera sedentis'. Cf. Migne, *Patr. Lat.* cxiii. 33. f. 1.



2. 'Regule sacre scripture Ticonii.' Beg. 'Prima regula est de domino'. Ib. xviii. 16. f. 1 *b*.

3. 'Quid sentiat beatus Augustinus de istis regulis', &c. Beg. 'Scienciam terrestrium'. Ib. xlii. 885. f. 2 *b*.

4. Initia of proper psalms for festivals, &c., and of those which 'a Christianis dicuntur tempore tribulacionis'; followed by initia of all the psalms alphabetically arranged and by notes of particular classes of psalms. f. 3.

5. Short tract on the Psalter. Beg. 'Dauid prophetarum eximius'. f. 6.

6. 'Ieronimus de virtutibus et laude psalmorum.' Beg. 'Spiritus dei prophetarum'. f. 7.

7. On the vices. Beg. 'Nota septem sunt vicia capitalia'. f. 9.

8. 'Oraciones psalmorum': short prayers founded on verses in the several psalms. f. 10.

9. List of translators of the Bible and of commentators on particular books down to St. Bernard. A later insertion on a blank page. f. 14 *b*.

10. 'Tituli tocius Biblie', giving the Hebrew, Greek, Latin, and 'Czesky' (Czech) titles, with brief note of the contents of each book. f. 15.

The remaining articles follow the Bible.

11. Prologues to the Psalms, viz. (a) 'Omnis scriptura diuinitus inspirata' (Berger, *Prefaces*, no. 90). f. 393 *b*;—(b) 'Quia eciam prophetie spiritus'. f. 394;—(c) 'Prephacio S. Ieronimi'. Beg. 'In Hebreo libro' (Migne, xxvi. 1299). f. 394 *b*;—(d) 'Dauid filius Iesse'. f. 395;—(e) 'Psalterium Rome dudum' (ib. xxix. 117). f. 395;—(f) 'Cogor a te ut'. f. 395 *b*.

12. Short extracts from the Fathers and others on the Scriptures. f. 395 *b*.

13. Interpretations of Hebrew names [by Remigius of Auxerre]. Beg. 'Aaz apprehendens'. f. 399.

At the end of this article is 'Anno domini M<sup>o</sup>.cccc. 21. In mense Mayo. Finitum in Lypnicz', i. e. Lipnitz in Bohemia (Oesterley, *op. cit.*, p. 400). Artt. 11–13 are therefore of the same date as the Bible.

14. Biblical references on various subjects alphabetically arranged, viz. Abstinencia, Accidia, Acceptio personarum, Adulterium, &c. ff. 420 *b*–430.

15. Note on the translations of the Bible into Greek and Latin. f. 430 *b*.

Vellum; ff. 430. 12 in. × 8 $\frac{3}{8}$  in. Double columns of 49–51 lines. Written by Matthias de Raudnitz, A. D. 1421; with additions. Bohemian. Collation, a<sup>10</sup> (wants 7, 10), b<sup>6</sup>, c<sup>2</sup>, 1<sup>10</sup>–38<sup>10</sup>, 39<sup>2</sup>, 40<sup>10</sup>–42<sup>10</sup>, 43<sup>2</sup>; with catchwords, and from 1 onwards generally numbered. Sec. fol. 'ipse deus'; of Bible 'musicis'. Text in a small, neat hand, with titles in red, and numbers and initials of chapters in red and blue. Books and prologues have large initials, several lines deep, in colour (lake, green, blue, and grey) decorated with scroll-work in lighter tints, and resting on panels of a different colour (with a special liking for lake on green) generally covered with light sprays of foliage and sometimes having slight marginal foliated extensions or red filigree ornament. The style changes on ff. 263–286, where the initials are in plain blue or red, or in both colours combined, filled in and surrounded with filigree-work, usually in lake. The original style is resumed on ff. 387–388, but with longer marginal foliated extensions, forming partial borders. The initial I of Genesis (f. 20 *b*) contains a well-drawn figure of the Creator, wholly in lake. Very little gold is anywhere used.

Original binding of dark brown leather, with a brass centre-piece and four corner-pieces attached to each cover, each having a boss within an engraved rosette and a fleur-de-lis edging. Four thong-clasps, each having three brass mounts, with stags engraved on eight of them, dogs on two, and rosettes on the remaining two.

Purchased privately.

I 26

PL. CXII, b

BOOK OF HOURS, with psalms, litany, prayers, &c., in the Czech language of Bohemia. There is no Kalendar, but the Litany includes Wenceslas, 'Woytitesse' (Woytiech or Adalbert, Bishop of Prague, mart. 997), Sigismund, George, and Stanislas among Martyrs, and Elizabeth (of Hungary), Hedwig, Gertrude, and Clare among Virgins.



On the fly-leaf (f. 1 *b*) is the following inscription in Czech, as translated by the late Prof. W. R. Morfill:—

‘When this was written and declared it was in the year of the birth of Christ 1465. These books (*sic*) were given to George the First, who was King in Bohemia, and were sent to His Highness by another person of royal rank in Bohemia, viz. Johanna. It was she who set them in order (translated them?) and gave them to him on Christmas Eve. She did not ask from His Highness for that gift either silver or gold, but that he would kindly keep them in his memory among his prayers which he should make, so that here he should be in health and happiness, and moreover lead his subjects that they should honour and praise God and afterwards attain to God.’

A later hand has added in Czech (f. 2), ‘This Johanna, member of the royal family, was connected with the families of Rozmítal and Blatno’.

George of Podiebrad, the Utraquist or Hussite King of Bohemia, was elected in 1458 and died in 1471. The lady referred to as having given him the book was presumably Johanna, Baroness Rozmítal, his second wife, who survived him till 1475.

At the foot of f. 3 five shields of arms are painted, viz. (1) In *c.*, surmounted by a crown, *gules*, a lion rampant, tail forked, *arg.*, crowned *or* (Bohemia);—(2) On *l.*, *az.* an eagle displayed chequy *arg.* and *gules*, crowned *or* (Moravia);—(3) On *r.*, *or* an eagle displayed *sable*, on its breast a crescent *arg.* (Silesia);—(4) Below, on *l.*, barry *az.* and *arg.*, a lion rampant *gules* (?);—(5) On *r.*, *az.* an ox passant *gules* (Lower Lusatia). The last two shields have been partially cut away in binding.

Vellum; ff. 156. 5 $\frac{7}{8}$  in.  $\times$  4 in. (edges clipped). 17 lines in a page. A. D. 1465. Bohemian. Collation, 1<sup>2</sup> (inserted), 2<sup>10</sup> (+ ff. 5, 11 inserted), 3<sup>10</sup>, 4<sup>10</sup> (+ f. 32 inserted), 5<sup>10</sup>–9<sup>10</sup>, 10<sup>10</sup> (+ f. 95 inserted), 11<sup>10</sup>–14<sup>10</sup>, 15<sup>10</sup> (+ f. 138 inserted), 16<sup>8</sup>, end-leaf. Text carefully written in very black ink, the tailed letters finished off with a fine flourish. Initials in red, blue, or gold with filigree decoration, and smaller initials in the body of the text filled in with yellow paint. Upwards of fifty larger initials in blue, green, pink, violet, and grey, with bars, scroll-foliation, and burnished gold studs in the margins. In the borders on ff. 3, 12, 33, 94 *b* birds, an ape, a dog and hare, and a stag are also introduced. At the beginning of four of the divisions there is an historiated initial or small miniature (nos. 2, 5, 7, 8 in the list below), and there are also six full-page miniatures contemporary with the rest of the MS., but painted on inserted leaves, the other side of which (except f. 2, containing the end of the inscription mentioned above) is blank. The subjects are:—

1. f. 2 *b*. Full-page. The Virgin and Child, whose arms are round her neck. She has long flowing fair hair, and stands on a silver crescent, within a rayed glory. Background grey, with a narrow red frame.

2. f. 3. In init. P, blue on a gold ground, a crowned figure with curling fair hair, clad in a long pink robe, kneels to *r.* before an open book on a desk.

3. f. 5 *b*. Full-page. The Agony. In *c.* Christ, in a violet robe, kneels with outstretched hands, gazing at a gold chalice on a rock on *l.* On *r.* are the three disciples sleeping. The

garden enclosed by a staked fence. Dark blue sky. Jerusalem, in distance. Narrow pink frame.

4. f. 11 *b*. Full-page. Pentecost. In *c.* the Virgin seated between two Apostles. Others stand behind, but the faces of five only are seen. Above, the Holy Dove, with gold rays descending. Background dark blue. Frame maroon with yellow stripe.

5. f. 12. Within a gold frame, 2 in. square, Christ enthroned, with right hand raised in benediction, in left an orb with cross. On his right a large red heart, and within it a head



with gold nimbus, from which rays are issuing directed towards a crowned figure in a green robe kneeling on *l.* In background on either side of the throne an angel with red robes and wings.

6. f. 32 *b.* Full-page. St. Jerome, in red cardinal's robes and hat, seated on a bench. On his left is an open book on a desk, and a lion, erect on its hind legs, holds out to him some instrument, perhaps an erasing knife. Background purple covered with light scrolls of gold foliage.

7. f. 33. Within a gold frame as in no. 5 a crowned figure, in a black robe damasked with gold, kneels to *r.* before an open book on a desk covered with red drapery. In upper corner on *r.* Christ in a cloud.

8. f. 94 *b.* In init. H, pink on a gold

ground, a crowned figure, in a light blue robe, kneels to *r.* as in no. 7. Above, on *r.* the Virgin and Child in a cloud. See pl. cxii, *b.*

9. f. 95. Full-page. The Annunciation. On *l.*, under a canopy, the Virgin, in white, with long fair hair, kneels before a desk on which is an open book and fringed red drapery. On *r.* Gabriel, in a grey robe and light green mantle, with blue wings kneels to *l.*, holding a scroll 'Ave Maria', &c. Background pink with gold scroll-foliage. See *ib.*

10. f. 138 *b.* Full-page. The Crucifixion. Christ an emaciated figure, with semi-transparent loin-cloth. On *l.* the Virgin, in blue and grey, with white veil. On *r.* St. John, in green and red, with clasped hands; a book under his left arm. Background pink, with scroll-foliage in darker tones.

These miniatures are apparently by more than one hand. The art displayed in them, and in the MS. generally, is not of a very high order, but, apart from its philological importance, the book is of special interest as an example of the Bohemian school of illumination. The crowned figure in nos. 3, 5, 7, 8 is probably intended for King George Podiebrad.

Crimson morocco binding, with fine dentelle tooling round the sides and on the back. Covers lined with dark blue morocco, also tooled. Gilt edges.

Purchased from B. Quaritch, 1910. On the end-leaf (f. 156) is the inscription 'Ego Stephanus Apor dono dedi hunc librum illustrissimo Comiti D. . . Gutenstan filio meo perdilectissimo pro eterna memoria A[nno] 1690 in mea domo Al Torjaiensi (Altörja, in Hungary) die 20 Febr. Step. Apor'.



## SECTION IX. SWISS

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PL. CXIII

PSALTER, of Swiss origin, containing: (1) Kalendar. f. 1;—(2) Eight full-page miniatures. ff. 7-10*b*;—(3) Psalter. Imperf., beg. Ps. xii. 4, '[ob] dormiam in morte'. f. 11;—(4) Six hexameters beg. 'Alma redemptoris mater que peruia celi' (Chevalier, *Repert. Hymnol.*, no. 861). f. 136*b*;—(5) Canticles and Te Deum. f. 137;—(6) Lord's Prayer. f. 147;—(7) Apostles' and Athanasian Creeds. f. 147*b*;—(8) Litany. f. 150.

The Kalendar is an interesting one and includes:

Jan.	26. Policarpi (St. Moritz). <sup>1</sup>	An addition, in red.	Aug.	31. Paulini Justi et Clementis epp.	
Feb.	1. Brigide.		Sept.	1. Verene virg. (mart. at Zurzach). <sup>4</sup>	
"	25. Walpurgis.		"	6. Magni conf. (abb. of Füssen).	
Mar.	17. Gerdrudis.		"	11. Felicis et Regule (mart. at Zürich);	with octave.
Apr.	21. Senesii m. (Reichenau).		"	17. Lamperti (bp. of Maestricht), Desiderii (bp. of Rennes), et Reinfridi (mart. with Desiderius after preaching in Switzerland). <sup>5</sup>	
"	23. Georgii et Adalberti (bp. of Prague, apostle of Prussia) mm.		"	30. Ursi et Victoris mm. (Soleure).	
May	11. Gangolfi m.		Oct.	15. Aurelie m. (Strasbourg).	
June	5. Bonifacii et sociorum eius.		"	16. Galli conf.	
"	7. Liberii archiep. (Liborius of Le Mans, transl. to Paderborn).		Nov.	3. Pirminii ep. (abbot of Reichenau).	
"	21. Albani m. (of Mainz).		"	16. Othmari abb. (of St. Gall).	
July	4. Udalric ep. (Augsburg, educated at St. Gall). <sup>2</sup>		"	19. Elisabeth (of Hungary, d. 1231, canon. 1235). Addition, in red.	
"	8. Kyliani et sociorum eius (Würzburg).		"	23. Columbani abb.	
"	21. Anne aue Iesu (red).		"	26. Conradi ep. (of Constance, canon. 1123).	
Aug.	5. Oswaldi m.		Dec.	5. Lucii conf. (patron of Coire). Addition, in red.	
"	7. Afre (Augsburg).				
"	28. Pelagii (Constance). <sup>3</sup>				

The Litany includes Felix, George, Pelagius, Pancratius, and Oswald among Martyrs; Odalric and Conrad among Confessors; Columbanus, Gallus, Magnus, and Othmar among Monks and Hermits; and Afra, Regula, Verena, and Walpurga among Virgins. Both Kalendar and Litany point to a Swiss provenance, and apparently to one or other of the dioceses of Constance, St. Gall, or Coire.

The last nine leaves (ff. 156-164) are an insertion, containing entries in

<sup>1</sup> See Burgener, *Helvetia Sancta*, 1860, ii, p. 155.

<sup>4</sup> *Ib.*, ii, p. 304.

<sup>2</sup> *Ib.*, ii, p. 279.

<sup>5</sup> *Ib.*, i, p. 139.

<sup>3</sup> *Ib.*, ii, p. 156.



German relating to the family history of Lucas Walther and his descendants from his marriage to Appollonia Miellich in 1503 down to 1667.

Vellum; ff. 155+9. 9 in. x 6 $\frac{1}{4}$  in. 20 lines in page. XIII. cent. Swiss. Collation, 1<sup>6</sup>, 2<sup>4</sup>, 3<sup>8</sup>-6<sup>8</sup>, 7<sup>4</sup>, 8<sup>2</sup>, 9<sup>8</sup>-12<sup>8</sup>, 13<sup>9</sup>, 14<sup>8</sup>, 15<sup>2</sup>, 16<sup>8</sup>-19<sup>8</sup>, 20<sup>6</sup>, 21<sup>4</sup>, 22<sup>8</sup>, 23<sup>6</sup>, 24<sup>6</sup> (last pasted to cover); lettered from *b* onwards with omission of *d*. A quire may therefore be lost at the beginning, as well as one between f. 10 and f. 11. Rather heavy script of German type, in deep black ink; the smaller initials in red and gold filled in with blue.

The decoration is extensive, with free use of both gold and silver; but the style is rather coarse and the colouring heavy and unattractive. The subjects and treatment of the miniatures are, however, curious, and the MS. is a good example of 13th cent. German-Swiss art. The details are as follows:—

I. Kalendar, within decorated arches, two on a page, the names of feasts on *l*., and on *r*. miniatures emblematic of the month and its zodiacal sign, on gold grounds within pink and blue frames. Above the arches and at the sides are other figures, some of which have inscriptions above them in red (not always legible) by a later hand. The subjects are:—

Jan. (a) Man seated before a fire. (b) Man with bellows.

Feb. (a) Man felling a tree. (b) Man writing, 'Matheus' (?); boy carrying a faggot, 'Isak'.

Mar. (a) Two men carrying a hand-barrow on their shoulders. (b) Man writing, 'Abakok'; man carrying a basket.

Apr. (a) Man pruning. (b) Man with crutch; man planting or digging up a root, 'Rvt' (Germ. *reute*, M.H.G. *riute*).

May. (a) Girl with flower-bud in each hand. (b) Child with bat and ball.

June. (a) Man driving cattle. (b) Woman hoeing.

July. (a) Woman raking. (b) Man extracting a thorn from his foot (?).

Aug. (a) Man reaping. (b) Man seated, with head resting on his arm, 'Morosus', a devil opposite him; woman with a sheaf on her head, 'Coniux' (?).

Sept. (a) Two men gathering grapes. (b) Man seated, with hand raised as if in benediction; man seated, eating.

Oct. (a) Man picking apples. (b) Prophet or Evangelist writing; man stooping and drawing a cloak over his head, 'Schoffo'.

Nov. (a) Man drawing liquor from a vat. (b) Prophet or Evangelist writing; man seated, drinking.

Dec. (a) Two men killing an ox. (b) Bishop seated, 'S. Nicolaus'; youth striking another, kneeling, with an axe.

II. Seventeen full-page and two smaller miniatures, the former within frames containing panels of gold, silver, or colour, with an outer band of green. The subjects are written above them in red, viz.:—

1. f. 7. 'Annunciatio S. Marie.' The Virgin stands erect, full-face.

2. f. 7 *b*. 'Natiuitas domini.' The Virgin reclines on *l*., Joseph sits with bowed head on *r*. Above, an angel on *l*.; the Child in a manger, with heads of ox and ass, on *r*.

3. f. 8. 'Baptismus Christi.' Christ, nude, in *c*. to *r*. Above him, in front of a cross the hand of the Father and the Holy Dove. On *r*. the Baptist, amply robed. On *l*. two angels holding Christ's garments. In background the Jordan personified as a nearly nude youth with reversed urn. See pl. cxiii, b.

4. f. 8 *b*. 'Purificatio S. Marie.' Simeon in *c*., full-face, holds the Child. The Virgin on *r*. and Joseph, with doves, on *l*.

5. f. 9. 'In medio doctorum sedit.' Christ, as a bearded adult, sits, full-face, in *c*. Doctors, with strong Jewish features, on *l*. and *r*.

Buildings of the Temple in background.

6. f. 9 *b*. 'Transfiguratio domini.' Christ in *c*., with saltire cross behind him. Moses and Elias, grey-headed, on *l*. and *r*. The disciples crouch below.

7. f. 10. 'Comprehensio domini.' Christ, full-face, on *l*. Three Jews seize him on *r*.

8. f. 10 *b*. 'Ductus est ante presidem.' Christ on *l*. with a Jew pushing him behind, another grasping his wrist, and a third in the background. Pilate (with disproportionately small head) sits on *r*.

9. f. 46 *b*.  $\frac{2}{3}$  page, with text of Ps. 1 above. 'Maria cum filio.' The Virgin, with sceptre, enthroned, holding the Child, with right hand raised in benediction, on her left knee. Within a quatrefoil, with two angels above and 'S. Willihelmus' and 'S. Benedictus' kneeling below. St. William is probably William, abbot



of Hirschau (d. 1091), reformer of Schaffhausen, near Constance, and of other monasteries in South Germany.

10. f. 47. 'Traditio Christi.' Christ in *c.*; Judas on *l.* kisses him. Peter cuts off Malchus' ear on *r.* A confused crowd behind.

11. f. 47 *b.* 'Illusio Christi.' Christ stands in *c.* to *r.* Three Jews on *l.*, and a fourth, bald-headed, on *r.*, turn towards him with upraised hands.

12. f. 48. 'Christus flagellatur.' Christ bound to a column. A man on each side with scourge.

13. f. 48 *b.* 'Aue rex Iudeorum.' Christ erect, in *c.*, full-face. A man on each side does obeisance, one looking up, the other down.

14. f. 92. Miniature ( $3\frac{1}{2}$  in.  $\times$   $4\frac{3}{8}$  in.) at the foot of a page at the end of Ps. *c.* Three nimbed figures, the one in the *c.* with spear and kite-shaped shield, the other two with sheathed swords, one point-downward and the other point-upward. Perhaps really intended

for the Archangels Michael, Gabriel, and Raphael, but the names written later above them are 'S. Sebastian', 'S. Pantaleon', and 'S. Christoforus'.

15. f. 92 *b.* The Trinity: the Father seated, the crucified Son in front (with wound in *left* side), the Holy Dove descending.

16. f. 93. The Crucifixion, with the Virgin and St. John.

17. f. 93 *b.* 'Deponitur de sepulchro' (*sic*). Joseph of Arimathaea supports the body by the middle, and the Virgin by the shoulders. St. John on *r.* weeping.

18. f. 94. 'S. Matheus.' He sits, holding pen and knife, with head turned towards his symbol above on *l.* The pedestal of the desk on *r.* springs from the mouth of a beast which forms a footstool.

19. f. 94 *b.* 'S. Lucas.' He sits to *r.*, holding pen and knife. Desk on *r.*, and symbol above it.

### III. Historiated initials, two (nos. 8, 13) full-page (a third, Ps. i, is lost), viz. :—

1. f. 22 *b.* Ps. xxvi, *Dom. illuminatio*. Man, full-face, mounted on a horse, which is on its belly with legs doubled up.

2. f. 25 *b.* Ps. xxx, *In te Domine*. Man in mail, with sword, 'S. Vitalis'.

3. f. 27. Ps. xxxi, *Beati quorum*. Nimbed figure seated to *r.*, with face turned upward to *l.*, 'S. Paulus'.

4. f. 28. Ps. xxxii, *Exultate*. Man blowing a horn, 'Enoch'.

5. f. 30. Ps. xxxiv, *Judica*. Man, facing *l.*, leaning on a staff, 'S. Gervasius'.

6. f. 35. Ps. xxxviii, *Dixi custodiam*. Nimbed figure seated to *r.*, 'S. Andree'.

7. f. 38. Ps. xli, *Quemadmodum*. Nimbed figure, grey-bearded, seated to *r.*, 'Abraham'. Prostrate figure below.

8. f. 49. Ps. li, *Quid gloriaris*. Full-page. Nude figure bound to a wheel; with seven other figures. See pl. cxiii, a.

Perhaps originally intended for the Wheel of Fortune, but the name of 'S. Gerius'

(Georgius) is written above, and it was therefore taken to represent the martyrdom of St. George (cf. Cahier, *Caractéristiques des Saints*, 1867, i, p. 733).

9. f. 50. Ps. lii, *Dixit insipiens*. Man seated to *r.*, with dice-box and dice (?).

10. f. 76 *b.* Ps. lxxx, *Exultate*. Man kneeling to *r.*, blowing a horn, 'S. Elyas'.

11. f. 79 *b.* Ps. lxxxv, *Inclina*. Nude figure with long trident.

12. f. 86. Ps. xci, *Bonum est*. Figure kneeling in prayer.

13. f. 95. Ps. ci, *Dom. exaudi*. Full-page. Christ enthroned, a kneeling figure embracing his feet, 'Maiestas'.

14. f. 111 *b.* Ps. cxviii. 89, *In eternum*. Female figure erect, with hand raised high above her head (no nimbus or emblem), 'S. Margareta'.

15. f. 137. 'Canticum Esaye', *Confitebor*. Figure kneeling to *r.*

The names, as is the case also in the Litany below, seem to have been inserted more or less at random. The remaining initials of psalms, &c., contain foliage, human heads, birds, &c., on gold and silver grounds, with heavy outlines and dull colours.

### IV. Litany, within arches, two on a page, in gold, silver, and colour. ff. 150–153. Above the arches and at the side are figures of saints, &c., viz. :—

1. f. 151. 'S. Albanus m.', in armour, with sword.

2. f. 151 *b.* 'S. Matheus', writing.

3. f. 152. Above, 'Laseros' (Lazarus), a nude figure, *with a short tail*. At the side, 'S. Philippus'.

4. f. 152 *b.* Above, 'S. Lucas', writing, and 'S. Marcus', expounding. At the side, 'S. Alexius', grey-headed, with staff and scrip.

5. f. 153. 'S. Polycarpus presb.', 'S. Iohannes Eleymon', and 'S. Antonius'.



Binding of brown leather, late 15th cent. Round each cover are nailed strips of latten incised with foliated and diaper patterns and showing the remains of gilding. They form frames for miniatures of the Resurrection and Christ in Majesty painted on vellum, 13th cent. Inside the cover at the end is the inscription 'Completvs est liber iste per Lukam de bolona 1279. In die belij'; but it is in a hand much later than the text of the MS. Possibly it was copied from the original binding, and the last word, the meaning of which is obscure, may have been misread.

Purchased from Mr. C. Fairfax Murray, 1906. At the end of the Psalter (f. 155) are inserted two shields of arms, viz. *or* an anchor *sable*, and *gules* a forearm with closed fist *argent*, over which is the name 'Hans Mulich', perhaps Hans Mulich or Mielich (1515-1572), member of the Painters' Guild at Munich in 1546, and court-painter to Albert, Duke of Bavaria (Bradley, *Dict. of Miniaturists*, ii, p. 318). In A. Firmin-Didot's *Cat. illustré de Livres précieux*, v, 1883, lot 2, with plates of Nov. in the Kalendar, the Deposition (f. 93 b), Christ in Majesty (f. 95), and the three Saints (f. 92). Exhibited at the Burlington Fine Arts Club, 1908 (*Cat.* no. 77, pl. 66 from ff. 48 b, 49).

GRADUAL, apparently of the house of Dominican nuns at St. Catharinenthal in the canton of Thurgau and diocese of Constance, Switzerland.

The saints most honoured both in the text and in the decoration are St. John the Evangelist and St. Dominic; and the names of SS. Gall, Othmar, Conrad, and Ulric in a list of additional feasts pasted inside the under cover point to Constance. A Dominican provenance is also evident from the number of Dominican nuns introduced in the margins. In several instances (see below) the name 'Soror Katherina de Radegge' is attached to them, and another is called 'Soror Clara de Lindowe'. These surnames are derived from Randegg and Lindau in the neighbourhood of Constance, and they occur in the chartulary of St. Catharinenthal, which lies near Diessenhofen between Constance and Schaffhausen, and the church of which was dedicated to the Virgin and St. John.

Inside the upper cover is the inscription 'An dem Trinitatis abent do warn ains vnd vnd (*sic*) sehzech iar daz dise convent in dis kloster gie. do man zalt von vnsers herren geburt drözehen hvndert iar vnd zwelf iar', i.e. 'On Trinity Eve there were sixty-one years since this community entered this cloister, reckoning [now] 1312 years since our Lord's birth'. This fixes 1251 as the date of the foundation of the house to which the volume belonged. According to Muelinen (*Helvetia Sacra*, 1858, ii, p. 176) St. Catharinenthal was founded as Augustinian in 1242 and became Dominican in 1245.

Neither of the two nuns whose names are given is in Muelinen's list of prioresses. From the frequency with which Katherina de Radegge appears she was perhaps the principal illuminator. Two shields of arms are inserted in the margin, viz. *arg.* three eagles' claws in fess *gules* (ff. 177 b, 264 b, nos. 23, 44 below) and per fess *sable* and *or*, in chief an eight-pointed estoile *arg.* (f. 184 b, no. 30). The first is associated in one case with a female figure (not a nun) and in the other with a man. Neither coat belongs to the family of Randegg, which, according to Rietstap, bore *arg.* a wolf's head and neck *gules*.



Vellum; ff. 314.  $18\frac{3}{4}$  in.  $\times$   $13\frac{3}{4}$  in. 9 lines of text and as many four-line staves in a page. XIV cent. (A. D. 1312?). German-Swiss (St. Catharinenthal). Collation, 1<sup>2</sup> (1 pasted down to cover), 2<sup>12</sup>–8<sup>12</sup>, 9<sup>12</sup> (wants 3), 10<sup>12</sup>–13<sup>12</sup>, 14<sup>12</sup> (wants 1), 15<sup>12</sup> (wants 4), 16<sup>12</sup>–25<sup>12</sup>, 26<sup>12</sup> (wants 1), 27<sup>8</sup>, 28<sup>6</sup>, 29<sup>3</sup>. Sec. fol. 'Gloria patri'. A bold, rather heavy hand, with square musical notation on a red four-line stave. Ordinary initials alternately in red and blue with blue and red flourishing and similarly coloured decoration on the left of the text from top to bottom. Ornamental initials in the body of the text in black touched with red. The more important feasts are marked by larger initials, either historiated or merely decorative. The latter (ff. 91, 98, 101 *b*, 129, 154, 156, 157 *b*, 183, 192, 194, 260, 309) are without gold and are mostly in red and blue, but green and yellow are sometimes employed. They are filled with scrolls of foliage and other ornament, and also contain well-drawn dragons, birds, beasts, &c., generally of a grotesque type. In most cases they are accompanied by simple borders in red and blue with medallions at the corners containing grotesques, &c., in white on a coloured ground. The most elaborate of the series is on f. 156 at the feast of St. Andrew (see pl. cxiv).

The historiated initials, which are on a still larger scale, contain the only miniatures in the volume and are splendid examples of German-Swiss illumination, with good colouring and richly burnished gold backgrounds. The subjects are:—

1. f. 3 *b*. Advent. In init. A. Above, St. John sits writing facing *r.*, with scroll 'In principio', &c. An angel before him holds an inkpot. On *r.* Christ sits on an arc facing *l.* Below, on *l.* the Virgin sits facing *r.*, with book inscribed 'Magnificat', &c. On *r.* St. John sits writing at a desk facing *l.* Initial blue and pink with a serrated pattern; green, red, and yellow foliated extremities.

In margin, a woman in blue with violet sleeved mantle, kneeling to *r.*

2. f. 13 *b*. Fourth Sunday in Advent. In init. M. On *l.* St. John Bapt., with right arm, chest, and legs bare, holding a scroll 'Ego uox clamantis', &c. On *r.* three men, two with scrolls 'Tu quis es?' and 'Quid dicis de te ipso?'

3. f. 16. 'In gallicantu ad mat.' In init. D. Within a mandorla surrounded by yellow stars on red disks, the Virgin, crowned, supports the Child, who stands on her knees, with her right hand, and holds in her left three palm-branches. Below the mandorla on *l.* St. John kneels, with hands joined.

4. f. 18 *b*. Nativity. In init. P ( $12\frac{3}{4}$  in. high). On *l.* the Virgin, crowned, holds up the naked Infant. On *r.* Joseph kneeling, with two shepherds and sheep behind him. Above, two angels with scrolls 'Gloria in excelsis' and 'Ecce euangelizo'.

In margin, a man and woman, both in green and pink, kneeling to *r.*

5. f. 21. Epiphany. In init. E. The Baptism. Christ, nude, stands in heaped-up water. St. John Bapt., with Agnus Dei, on *l.*, his right hand raised in benediction. An angel on *r.* holds Christ's garment.

6. f. 90. 'In cena domini.' In init. N. Christ bears the Cross to *r.* Before him a man with a hammer, who drags him by the neck. Behind him the Virgin, who supports

one arm of the Cross, Mary Magdalene, and another woman. Below, under arches, a man and woman kneel face to face with upraised hands.

7. f. 102. Easter. In init. R. Above, Christ, with banner-cross, stands in front of the Sepulchre between two sleeping soldiers. Below, St. Peter, tonsured, with a huge key, and St. John before the uncovered Sepulchre, to which an angel above on *r.* is pointing.

In lower margin, a man (whose hat hangs on his shoulders held by a string round his neck) and woman kneel face to face with upraised hands.

8. f. 119 *b*. Ascension. In init. U. In a mandorla upheld by two angels, Christ ascending, only his legs visible. The Virgin and Apostles kneel below.

In margin, a Dominican nun, in black over white with black hood, kneeling.

9. f. 123. Pentecost. In init. S. The Holy Dove with rays descends upon the Virgin and Apostles seated below.

In lower margin, three men kneel to *l.*, the foremost tonsured, in red.

10. f. 153 *b*. Dedication of a church. In init. P. Christ enthroned in judgement, showing the Wounds, with a sword horizontal, hilt outwards, at each side of his mouth. Peter and Paul with other saints seated on *l.* and *r.*, and two angels with trumpets. Below, on *l.* the righteous in white (a friar in black); on *r.* flaming hell with a black devil bound to a column, and heads of the damned in oven-like recesses.

In a small init. I on the opposite page (f. 154) a Dominican nun kneels to *l.* before St. John, who holds her wrists and blesses her.

11. f. 157. St. Nicholas. In init. S. St. Nicholas vested, with mitre, lies in his tomb, head to *l.*, with a gold chalice on his chest. At



the foot of the tomb a nun kneels, holding a chalice. Above, four angels in clouds.

12. f. 158 b. St. John Evang. Init. I (18½ in. high) formed of narrow bars of blue and green with foliated extremities enclosing ten red-bordered medallions, with subjects relating to St. John, viz. :—

(1) He kneels at foot of a tree in which is his eagle (much rubbed).

(2) The Transfiguration.

(3) The miraculous draught of fishes. Christ on shore with scroll 'Venite prandete'.

(4) St. John kneels on *l.* A building with devils (temple of Diana) falls in ruins on *r.*

(5) He raises a girl (Drusiana) lying on a bier. A group wondering on *r.*

(6) He stands on *l.* A bishop, with scroll 'Benedictus qui uenis in nomine domini', and other nimbed figures on *r.* welcome him at Ephesus on his return from Patmos.

(7) He kneels to *r.*, and a nimbed figure above, with extended arms, holds over him a white cloth.

(8) Christ sits on an arc, with a sword horizontal, hilt outwards, at each side of his mouth. His right hand is on his chest, the left holds the wrists of St. John, who kneels on *r.* Seven candlesticks in background.

(9) St. John kneels on *r.* before an angel with scroll 'Noli adorare' (cf. Apoc. xxii. 8).

(10) Christ sits on an arc. St. John, with scroll 'Hec est uita eterna', kneels on *r.*, with an angel and a nimbed figure behind him. Three other nimbed figures on *l.*

In the lower margin, on *l.* of the initial a man and woman, on *r.* two nuns, kneeling.

The 24 small initials in the text (ff. 158 b–161) are also historiated, viz. :—

(11) St. John with book. Outside, on *l.* a layman, on *r.* a nun, kneeling.

(12) He stands, vested as a bishop, before an altar to *r.* Outside, on *l.* 'S[oror] K. de Radegge' kneeling.

(13) He kneels on *r.* before Christ seated on an arc.

(14) He stands on *l.*, his hands clasped in those of a man in armour on *r.*

(15) He stands on *l.* addressing a woman with scroll 'Tu signaculum similitudinis plenus sapiencia' (Ezek. xxviii. 12).

(16) He stands on *r.* with scroll 'Hec est uita eterna' addressing a woman, nimbed, on *r.* Two angels above.

(17) He stands with hands raised to *l.* An angel above with scroll 'Veni et uide' (Apoc. vi. 1).

(18) He stands on *l.* with scroll 'Filioli diligite'. Three disciples on *r.*

(19) He kneels on *l.* with hands on a nimbed nun, 'Soror Katherina de Radegge' standing before him. Christ and the Virgin above, seated on an arc.

(20) He sits writing at a columnar desk to *r.* The Holy Dove hovers at his ear.

(21) He stands on *l.*, drinking a cup of poison offered him [by Aristodemus] on *r.*

(22) He is in a cauldron of boiling oil, with a man holding a ladle on each side.

(23) He changes stones into gems.

(24) He changes sticks into gold.

(25) He raises two dead men. A man on *r.* holds a garment.

(26) He stands on *l.* with scroll 'In principio', &c., addressing three men on *r.*

(27) He sits on an arc, with hands raised. The Holy Dove is perched on his knees.

(28) He stands on *r.* before Christ on *l.*, who holds a scroll 'Ecce puer meus electus quem elegi' (Matt. xii. 18).

(29) He kneels to *r.* An angel above with scroll 'Veni ostendam tibi sponsam' (Apoc. xxi. 9).

(30) A woman (the church) kneels to *r.* The Holy Dove above with scroll 'Esto fidelis usque ad [mortem]' (Apoc. ii. 10).

(31) St. John on *l.* with scroll 'Deus caritas est', &c. A woman on *r.*

(32) St. John and a nimbed woman sit conversing.

(33) Christ seated, with St. John on a lower level on his *l.* bending over his knees with joined hands.

(34) St. John stands on *l.* blessing 'S. K. de Radegge', who kneels before him.

13. f. 161. St. John Evang. In init. H. St. Peter on *r.* with scroll 'Domine hic autem quid'. Christ on *l.*, holds St. John by the hand, with scroll 'Sic eum uolo manere donec uen[iam] quid ad te?' (John xxi. 21, 22).

In margin, on a panel with gold ground, a nun kneels to *r.*, 'S[oror] Clara de Lindowe'.

14. f. 161 b. St. John Evang. In init. I. Four medallions, viz. :—

(1) St. John stands between two mitred saints.

(2) He stands erect in his tomb, on *r.* of which is our Lord blessing. Above on *l.* an angel with hand on the saint's shoulder.

(3) The tomb uncovered, containing manna. Above it the Holy Dove and an angel. In foreground and on *r.* six saints (two mitred) kneeling.

(4) The Assumption of St. John in a cloud. Christ on *l.* and the Virgin on *r.*; the Holy Dove and two angels below.

In margin, two Dominican friars and two sisters kneel to *r.*

15. Ibid. In init. E. St. John, with mitre, stands on *r.* before an altar, with two candles; his hand raised in benediction. On *l.* a king, queen, and six others kneeling. Below, Christ on *l.*, with scroll 'Veni dilecte', and St. Peter with other Apostles on *r.*, appear to St. John in *c.* to announce his approaching death.



16. f. 163 *b*. St. Agnes. In init. M. On *l*. St. Agnes crowned, with an Agnus Dei. Four female saints on each side, one kneeling, the other three, half-length, in clouds. On *r*. a group of eight persons kneel to *l*. beside a tomb.

Margin decorated with light sprays of foliage, amid which are three nuns kneeling.

17. f. 164 *b*. Conversion of St. Paul. In init. L. Above, he kneels to *r*.; an executioner on *l*. with raised sword. Drusilla kneeling on *r*. and an angel, half-length, above hold the two ends of a veil. Below, he lies, head to *r*., on a high table, a king at his feet, a bishop at his head, both pointing; under the table three kneeling figures.

In margin, three nuns kneel to *r*.

18. f. 166 *b*. Purification. In init. S. The Virgin holds out the Child over an altar to Simeon on *r*. Behind her a woman with two doves. Two candles on the altar, and a lamp above.

19. f. 168 *b*. St. Agatha. In init. G. She stands with open hands in front of her, supported by three angels, half-length, in clouds on each side. A scroll 'Soror mea Lucia' refers to St. Lucy, who kneels on *l*. Below on *r*. a kneeling nun, 'S. K. de Radegge'.

20. f. 170 *b*. Annunciation. In init. R. The Virgin stands on *r*. with uplifted hands. Gabriel on *r*. with fleur-de-lis wand.

On the stave below, a nun kneels to *r*.

There is a change of hand here and in nos. 21, 22.

21. f. 173. St. Peter Martyr. In init. P. He kneels, with another Dominican behind him, on *l*.; three crowns above his head. A man with sword and small buckler on *r*. strikes him on the head.

On the stave below, a nun kneels to *r*.

22. f. 175 *b*. 'Corona Domini.' In init. G. Christ seated, crowned with thorns and holding a reed. A man on *l*. strikes him with his hand, another on *r*. with a staff.

On the stave below, a nun kneels to *l*.

23. f. 177 *b*. Vigil of St. John Bapt. In init. N. The angel, with scroll 'Ne timeas, Zacharia', &c., appears to Zacharias, who stands on *l*. swinging a censer before an altar with lighted candle.

In margin, a woman kneels to *r*., with shield of arms, *arg.* three eagles' claws in fess *gules*.

24. f. 178. Same feast. In init. F. Above, Christ sits on an arc within a mandorla, on *l*. of which is an angel, and on *r*. St. John Bapt. and another angel. Below, St. Matthew sits writing at a desk to *l*., in front of which kneels an angel, his symbol.

25. f. 178 *b*. St. John Bapt. In init. D. Birth of St. John Bapt. His mother lies, head to *l*., on a couch, on the farther side of which stands a woman (nimbed) holding the infant. At foot of the couch a girl. Below, two women

(nimbed) bathe the infant in a tub; on *l*. a girl holds a pitcher.

In margin, a woman, in a pink gown and black mantle with a white cross on the shoulder, and below her a Dominican, both kneeling to *r*.

26. f. 179 *b*. Same feast. In init. T. Naming of St. John Bapt. On *l*. two priests with knives, one carrying the infant. On *r*. Zacharias writes on a tablet with a stylus.

In margin, a woman holds a boy, carrying a slate, by the hand, and chides him with raised forefinger.

27. f. 181 *b*. SS. Peter and Paul. In init. N. St. Peter is crucified head downward, fully clothed, with a rope wound round his body. St. Paul (with sword) and other saints stand on *r*. and *l*.

In margin, a nun kneels to *r*.

28. f. 182. Commemoration of St. Paul. In init. S. He is thrown from his horse to *r*. Above, Christ in a cloud with scroll 'Saul, Saul, quid me [persequeris?]'.

29. f. 183 *b*. St. James. In init. M. He kneels to *r*., before a man about to behead him. On *r*. a saint (St. John?) with blank scroll, and a group kneeling before him.

In margin, a nun kneeling, 'S. Katherina de Radegge'.

30. f. 184 *b*. St. Dominic. In init. I (17 $\frac{1}{4}$  in.). At the top St. Dominic kneels to *l*. Below, four pairs of Dominicans (one is St. Peter Martyr), each with a staff. At the bottom a Dominican nun kneels to *l*.

In margin, a shield of arms, per fess *sable* and *or*, in chief an eight-pointed estoile *arg*.

31. f. 185. Same feast. In init. P. Above, Christ sits on an arc; on *l*. St. John, on *r*. St. Dominic with scroll. Below, on *r*. six Dominicans, on *l*. six Dominican nuns, and between them, on a much smaller scale, another nun kneeling to *r*.

32. f. 188. Assumption of the Virgin. In init. G. Christ on *r*., Virgin on *l*., crowned, sit on a cushioned throne. Between them they hold a crown, below which is a small female figure, nimbed and crowned, kneeling to *r*.

In margin, a nun kneels to *r*.

33. f. 188 *b*. Same feast. In init. H. The Virgin lies dead, with crossed hands, on a couch, head to *l*. Christ stands on the farther side with her soul on his left arm. Angels and Apostles on *r*. and *l*. In niches below, a layman and two nuns kneel to *r*.

34. f. 189 *b*. St. Bernard. In init. O. On *l*. St. Bernard with book and pastoral staff. On *r*. the Virgin, carrying a bust of St. Dominic.

At foot of page, two friars in grey and a Dominican nun kneel to *l*.

35. f. 190. Decollation of St. John Bapt. In init. I (17 $\frac{1}{2}$  in.). Six subjects, viz. :—

(1) The Visitation. The Virgin on *l*., Elizabeth on *r*., embrace.



(2) St. John Bapt., with two angels above holding his nimbus.

(3) He stands on a rock preaching to a group on *r.*

(4) Holding an Agnus Dei, he points to Christ on *l.* Two disciples on *r.*

(5) Christ, with banner, holds him by the wrist. An angel on *l.*, two disciples on *r.*

(6) Christ sits in judgement. The Virgin on *l.*, St. John Bapt. on *r.*, kneeling.

36. f. 190 *b.* Same. In init. M. On *r.* St. John kneels, headless, and an executioner brandishes a bloody sword. On *l.* Herod and Herodias sit at table, and Salome stands on *r.* with John's head in a dish.

37. Ibid. Nativity of the Virgin. In init. G. St. Anne reclines on a couch to *l.*, and a nimbed woman bathes the infant in a tub raised on trestles.

38. f. 196 *b.* St. Martin. In init. S. He rides to *l.* and turns round to cut off part of his cloak for a nearly naked beggar, who kneels on *r.* Below, a lady kneels to *r.*

39. f. 197 *b.* St. Katharine. In init. G. She is laid in a tomb, crowned, by two angels. Four other angels, with cross, holy-water stoup, and censer, stand round.

40. f. 198. In init. M. Christ with hand raised in benediction and scroll 'Sicut dilexit me pater'. Peter, Paul, and other saints on *r.* and *l.*

41. f. 231 *b.* 'De b. Virgine officium a Purificatione usque ad Aduentum.' In init. S (6 in. sq.). Above, the Virgin, crowned, sits with the Child on her knees; on *l.* a saint with scroll 'Ecce tabernaculum Dei'; on *r.* an angel supporting her arm, and above her head the Holy Dove. Below, the Crucifixion with the Virgin and St. John; under Gothic arches on each side the Apostles (13) kneeling. In margin, foliage as in no. 16, with two nuns kneeling to *r.*, one 'S[oror] Katherina de Radegge'.

42. f. 258 *b.* 'Ave Maria.' In init. A. The Virgin, crowned, with chalice and banner; on her bosom a sun, beneath her feet a moon. On *r.* St. John with book. Between them, on a much smaller scale, a nun kneeling.

43. f. 261 *b.* St. Dominic. In init. I (16½ in.). At the foot, under a Gothic arch, St. Dominic sits at a desk to *r.* reading. Above the arch is a ladder, up which are climbing 'S. K. de Radegge' (with scroll 'Domine miserere') and above her St. Dominic, whose hands are clasped by an angel descending. A second angel is ascending, and at the top Christ and the Virgin sit on *l.* and *r.* supporting the ladder.

In a small initial in the text (f. 263) a Dominican crowns a kneeling nun, with the marginal inscription 'Swester Katherina heru azzen'.

44. f. 264 *b.* 'Gabrielis uox iocunda.' In init. G. The Virgin sits on *r.* with the Child, who holds an orb, standing on her knees. On *l.* Elizabeth with St. John Bapt. on her knees, his hands joined in prayer. See pl. cxiv.

In margin, a man kneels to *r.*, with shield of arms, *arg.* three eagle's claws *gules*.

45. f. 291. SS. Peter and Paul, 'Clari duces'. In init. C. On *l.* St. Peter with key, on *r.* St. Paul with sword. A nun kneels at St. Peter's feet.

46. f. 293. St. Nicholas. In init. L. On *l.* a king seated, to whom a youth offers a goblet; behind the youth on *r.* an angel. Above, on *l.* a man and woman enter a church; behind them the same youth with the goblet; and on *r.* St. Nicholas, vested, with mitre and pastoral staff. This is the story of the youth Adeodatus; how he was carried off and made cup-bearer to a king, and how, when the king scoffed at his patron St. Nicholas, he was miraculously transported and restored to his parents as they were entering a church (*Legenda Aurea*, 1846, p. 29). On *l.* three nuns standing, and in margin below two laymen kneeling.

Binding of thick wooden boards covered with white leather, strengthened at the back. An iron boss in the centre of each cover, two at the inner corners, and two more with corner-guards at the outer corners. Four leather straps with iron mounts, two at the side and one at top and bottom. The upper cover has a hanging flap attached.

Purchased from B. Quaritch, 1906. Book-plate of arms of Lord Amherst of Hackney (sale at Sotheby's, Dec. 3-5, 1906, lot 398).



## SECTION X. BYZANTINE

129

PLS. CXVI, CXVII

THE FOUR GOSPELS, in Greek; with a table of κεφάλαια prefixed to the first three. A leaf is lost after f. 197, containing the last five verses of St. Luke and the κεφάλαια of St. John. Titles, Τὸ κατὰ Ματθαῖον ἅγιον εὐαγγέλιον, &c. Preceded by the Epistle of Eusebius to Carpianus (f. 2) and the Eusebian Canons (ff. 3-7 b). The κεφάλαια and τίτλοι are given at the head and foot of the page, and the Ammonian sections and Eusebian Canons are noted in the outer margins. St. John ends at the foot of f. 252, and some tables of lections are added in a rough later hand on ff. 252 b-253 b.

No. 662 in Gregory's *Prolegomena*, no. 632 in Scrivener's *Plain Introduction* (4th ed., 1894).

Vellum; ff. 254.  $9\frac{5}{8}$  in.  $\times$   $6\frac{7}{8}$  in. 22 lines in a page. XII cent. Collation, single leaf, 1<sup>6</sup>, 2<sup>2</sup>, 3<sup>8</sup>-10<sup>8</sup>, 11<sup>4</sup>, 12<sup>2</sup>, 13<sup>8</sup>-17<sup>8</sup>, 18<sup>4</sup>, single leaf, 19<sup>8</sup>-27<sup>8</sup>, 28<sup>2</sup> (wants 2), 29<sup>8</sup>-35<sup>8</sup>, single leaf. In a fine minuscule hand; the Canons, Epistle to Carpianus, tables, first page of each Gospel (ff. 10, 80, 125, 198), κεφάλαια, τίτλοι, &c., in gold.

The MS. is beautifully decorated, but has suffered a little in places from damp. The details are:—

I. f. 1 b. Miniature of the Virgin, Μήτηρ Θεοῦ. She stands erect, full-face, her left arm supporting the Child and the right stretched out to a nimbed figure (Evangelist), who is slightly inclined towards her and holds a book. She wears a long blue tunic, dark violet mantle with hood, and red shoes. The Child is in gold; the figure on the l. in black and brown. On a gold ground under two arches of rich blue edged with gold supported on columns, the central one blue with a chevron pattern, the others mottled green, with red foliated bases and capitals. Above the arches is a rectangular surface of mottled green, and above this, and partially covering it, a triangular surface or pediment of mottled blue, edged with gold and having an ornamental gold finial. At the top of the page, in gold letters, are the lines:—

ἄνασσα πάντων ὡς θεοῦ μήτηρ λόγον  
δοτῆρ κατ' αὐτὸ καὶ γραφεὺς τῆς πυξίδος  
καὶ τῶν κατ' αὐτὴν ἐργάτης ποικιλμάτων  
σὸς ναζιραῖος οἰκέτης θεοφανής,

i. e. 'Queen of all, as mother of God the Word, the donor alike and writer of the volume and he who wrought its coloured adornments is thy servant the Nazarene Theophanes'. See pl. cxvi.

II. ff. 2, 2 b. The Epistle to Carpianus is written between columns of mottled green and blue



with foliated bases and capitals, on the top of which stand small human figures supporting with upraised arms arches of blue and red, with foliation on a gold ground in the exergues.

III. ff. 3-7 *b*. The Eusebian Canons are set between similar columns, three on a page, sometimes knotted in the middle. On the top of the columns stand figures, the explanation of which (except the last six) is given in minute characters at the side. They represent:—

1. f. 3. September, man with basket on his back; Oct., man with hawk; and Nov., man with spade.

2. f. 3 *b*. Dec., man sowing; Jan., man rubbing his hands; and Feb., man warming his hands over a fire.

3. f. 4. *φρόνησις*, prudence, woman with finger on her forehead; *ἀνδρεία*, courage, armed soldier; and *σωφροσύνη*, temperance, woman with finger on her lips.

4. f. 4 *b*. *διάνοια*, thought, woman with bent head, a roll in her left hand; *γνώσις*, knowledge, woman with large horn over her shoulders, the contents of which fall into a pot in her left hand; and *διάκρισις*, judgement, woman expounding.

5. f. 5. *ἐλεημοσύνη*, alms-giving, woman dropping coins; *εὐποιΐα*, well-doing, woman holding a large club-shaped object; and *εὐγνωμοσύνη*,

kindness of heart, woman with outstretched hand.

6. f. 5 *b*. *παράκλησις*, exhortation, woman with outstretched hand; *μετάνοια*, repentance, woman holding a palm-branch (?); and *ἀγάπη*, love, woman as in the last.

7. f. 6. *σοφία*, wisdom, woman at a reading-desk; *θεωρία*, contemplation, woman with bent head and open hand; and *πρᾶξις*, action, man with outstretched hands.

8. f. 6 *b*. *πίστις*, *ἐλπίς*, and *ἀπλότης*, faith, hope, and simplicity, women with hands raised.

9. f. 7. Three male figures unnamed, one with a bottle on his back and a cup in his hand, another standing behind a table, and the third carrying a wand.

10. f. 7 *b*. Three men, the one in the centre with upraised arms, the others bending towards him with dropped arms.

The figures are drawn with more freedom and animation than is usual in Byzantine art, and may be compared with those in the well-known Psalter of A. D. 1066, Brit. Mus. Add. MS. 19352.

Above them on each page is an oblong head-piece ( $2\frac{1}{2}$  in.  $\times$  5 in.), with a projecting leaf at each corner, covered with fine foliated and other designs in blue, green, and red on a gold ground; and in the upper margin two birds are generally depicted, facing each other on either side of a conventional tree or vase. On f. 4, instead of birds, there are two foxes with a cock perched on a post between them, and on f. 5 *b* two lions.

IV. ff. 10, 80, 125, 198. The upper part of the first page of each Gospel is occupied by a nearly square ( $4\frac{3}{8}$  in.) head-piece decorated with most exquisite coloured arabesques (blue predominating) on a gold ground. The lower edging is prolonged outwards on each side to support a conventional tree, and a leaf-ornament projects from the two upper corners. In the margin to *r.* of each head-piece is the figure of a prophet, Jeremiah, Isaiah, Ezekiel, and David. Decorated gold head-pieces ( $\frac{3}{4}$  in.  $\times$   $4\frac{1}{8}$  in.) are also prefixed to the tables of *κεφάλαια* (ff. 8, 78 *b*, 123).

Each of the Gospels also has a highly ornamental initial, viz. :—

1. f. 10. Matthew. In init. B, a bust of Christ ( $\overline{\text{IC}} \overline{\text{XC}}$ ) with a youthful girlish face and a cruciform blue nimbus. Below, a dog is pursuing two hares.

2. f. 80. Mark. Init. A formed by the pillar of St. Symeon Stylites with a ladder leaning against it, up which a man is climbing, while the saint is letting down a basket for food.

3. f. 125. Luke. In init. E the curves are two hawks pecking at the eyes of a hare, whose body, with the hind-legs in the jaws of a dog, forms the cross-bar. The soft breathing ( $\neg$ ) is curiously represented by an axe, blade upward. See pl. cxvii.

4. f. 198. John. In init. E the cross-bar is an extended arm and hand.

Modern binding of crimson velvet. Gilt edges.

Purchased from Mr. C. Fairfax Murray, 1906. In the Hamilton Palace collection, which was acquired by the Prussian Government in 1882. Sold with other MSS. from the same collection at Sotheby's, May 23, 1889 (lot 4).



THE FOUR GOSPELS, in Greek, with tables of κεφάλαια (those of St. Matthew missing), notes of lessons in the margins, and at the end (f. 259) a calendar of daily lessons with the rubric *Συναξάριον σὺν θεῷ ἐπὶ τόμῳ κατὰ τὴν ἀκολουθίαν τῆς ἐπιγραφῆς τοῦ ἐκλογαδίου· πρὸς τὸ συντόμος εὐρίσκειν ἐκάστης ἡμέρας.*

Title of St. Matthew (f. 2) *Εὐαγγέλιον ἐκ τοῦ κατὰ Ματθαίου*; and at the end (f. 70) *Τὸ κατὰ Ματθαῖον ἅγιον εὐαγγέλιον ἐγράφη παρ' αὐτοῦ ἐν Ἱερουσαλὴμ τῇ ἔβραϊδι διαλέκτῳ· μετὰ χρόνους ὀκτὼ τῆς τοῦ Χριστοῦ ἀναλήψεως· ὕστερον δὲ ἐρμηνεύθη παρὰ Ἰωάννου.*

The number of τίτλοι, κεφάλαια, and στίχοι in St. Mark and St. John, and of στίχοι only in St. Luke, are noted in the colophons; followed in the case of St. John by three hexameter lines in his honour (f. 258 *δ*), beg. *Βροντίης θεόφωτος· Ἰωάννης πανάριστος.*

The name of the scribe, Basil, is recorded on the same page in the inscription *Πόνος βασιλ[εί]ου καὶ θεοῦ λόγου λόγοι*, under which is the verse *Ἵνα τί ἐφρίαξαν ἔθνη καὶ λαοὶ ἐμελέτησαν κενά* (Ps. ii. 1). The line *Πόνος βασιλείου*, &c., is repeated at the foot of f. 259 preceded by the prayer *Μνήσθητι κύριε τὴν ψυχὴν τοῦ δούλου σοῦ ἀμαρτῶλου βασιλείου.*

Vellum; ff. 259. 10<sup>3</sup>/<sub>4</sub> in. x 8 in. Double columns of 18–23 lines, most often 22; on ff. 246–254 *δ* (one gathering and the first leaf of another) a single column only. XII cent. Written by the scribe Basil. Collation, 1<sup>s</sup> (wanting 1, 2), 2<sup>s</sup>–11<sup>s</sup>, 12<sup>6</sup>, 13<sup>s</sup>–32<sup>s</sup>, 33<sup>s</sup> (wanting 7, last blank). Text in several hands, some of which are of a rather older type than others; breathings generally round, but occasionally square. Tables of κεφάλαια, marginal references, initials, &c., in red. The title and initial letter of each Gospel in gold capitals, with an ornamental head-piece in red, gold, and blue.

Facing the beginning of each Gospel is a full-page miniature of the Evangelist, painted in rather dingy colours (which in some places have worn away) on a green background studded in the upper portion with gold stars. The frames are formed of bands of bright and brick red separated by a narrow space of uncoloured vellum. The designs are:—

1. f. 1 *δ*. St. Matthew sits on a low stool with footstool attached, facing *γ*. He has grey hair and beard and a wide gold nimbus, and wears a brown mantle over a blue tunic. He holds a pen and a book, which rests on his knee. Before him is an open volume on a revolving stand, above which are rays of light and his symbol, a nimbed angel, descending. In background a building supported on columns, with swags of red drapery above.

2. f. 71 *δ*. St. Mark, in blue and violet, on a high-backed chair, with foot-stool, facing *γ*. He has dark brown hair and close-cut beard and a gold nimbus, and is copying his Gospel from a book on a stand supported by a statuette of a nude human figure coloured red. Above, rays of light and his symbol, a nimbed lion. In background a semicircular building with towers and doorways.

3. f. 119 *δ*. St. Luke, in blue and red, on

a low stool, with footstool, facing *γ*. He has curling brown hair and a close dark beard with a gold nimbus, and holds his open Gospel on his knees. Another open book rests on a stand before him, the vertical shaft of which passes through the body of a fish from tail to mouth. An inkstand and knife lie on the floor. Above, rays of light and his symbol, a nimbed ox. Over all, a decorated arch, with red drapery. See pl. cxviii.

4. f. 200 *δ*. St. John, in dull blue, on a low cushioned seat, with footstool, holding a closed book. He has a bald head and grey beard and a gold nimbus, and his face is turned upward to a ray of light on *γ*. On *λ* is his open Gospel on a stand, the vertical shaft of which issues from the mouth of a nude human figure coloured blue. Above this is his symbol, a nimbed eagle. In background a building and arch, with red drapery.



Modern binding of dark crimson morocco, with blind tooling. The edges of the leaves are decorated with a pattern of circles connected by cable-work, in red and black, perhaps contemporary with the MS.

Purchased from Mr. C. Fairfax Murray, 1906.

I 3 I

PL. CXIX

GOSPELS of St. Luke and St. John, in Greek, each preceded by a table of κεφάλαια. Titles, εὐαγγέλιον κατὰ Λουκᾶν—Ἰωάννην. St. Luke has the Explicit τέλος τῶν κατὰ Λουκᾶν εὐαγγελίων. No references to the Eusebian Canons, &c., in the margins. No. 705 in Gregory's *Prolegomena*, no. 887 in Scrivener's *Plain Introduction* (4th ed., 1894).

Vellum; ff. i + 253.  $9\frac{1}{4}$  in.  $\times$   $6\frac{1}{2}$  in. 18 lines in a page. XIII cent. Collation, 1<sup>8</sup>–6<sup>8</sup>, 7<sup>4</sup>, 8<sup>8</sup>–18<sup>8</sup>, 19<sup>8</sup>, single leaf (end of Luke), 20<sup>8</sup>–32<sup>8</sup>, end-leaf. Rather large, widely spread script, becoming smaller towards the end, with red initials. The table of κεφάλαια, title, ornamental initial, and foliated head-piece ( $1\frac{1}{4}$  in.  $\times$   $4\frac{1}{4}$  in.) of each Gospel are also in red. Facing the beginning of the Gospel is a miniature of the Evangelist (about  $6\frac{1}{2}$  in.  $\times$   $4\frac{1}{2}$  in.), on a gold ground, within a frame formed of two narrow red bands enclosing foliated and other patterns in colour on gold. He is seated on a stool with red cushion, facing  $\tau$ , in front of a table on which are a book-rest, ink-stand with black and red ink, pen-case, compasses, and erasing knife. St. Luke (f. 3  $\delta$ , see pl. CXIX) has a swarthy complexion and brown curly hair, and wears a blue tunic and pink mantle; he holds an open book on his knee and is dipping his pen. St. John (f. 149  $\delta$ ), who has grey hair and beard, a blue tunic and grey mantle, is doing the same, but holds in his left hand a blank sheet.

Bound in wooden boards, covered with much-worn and faded crimson velvet, on which are rows of perpendicular incisions,  $\frac{1}{4}$  in. long, with the remains of stitching round the edges.

Purchased at Sotheby's (Amherst sale), Dec. 1908, lot 332. Book-plate of Lord Amherst of Hackney. On a mutilated fly-leaf (f. i  $\delta$ ) is a fragment of a sentence in Italian, 16th cent.; and on f. 253  $\delta$ , among other scribbling, the inscription + αφκγ εν μηνι μαρτίου ιε ο αφορισμός, i.e. '1523, March 15, was the separation', the precise meaning of which is doubtful.



## SECTION XI. ORIENTAL

132

PL. CXX

SHARAKNOTZ or Armenian liturgical Hymnary; with musical notes or neums. Dated in the year 816 of the Armenian Era, i.e. A. D. 1367.

The contents practically agree with those of the printed edition, Constantinople, 1784; and the volume may be compared with two very similar MSS. in the British Museum, viz. Add. 18603 (A. D. 1312) and Add. 8999 (A. D. 1436), neither of which, however, includes any miniatures. See Conybeare, *Cat. of Armenian MSS. in the Brit. Mus.*, 1913, pp. 92, 96. The text is occasionally deficient owing to the loss of leaves.

Oriental paper; ff. 491 (f. 449 duplicated).  $3\frac{5}{8}$  in.  $\times$   $2\frac{5}{8}$  in. 18 lines in a page. A. D. 1367. Armenian. Collation uncertain, but gatherings mostly of 14 leaves; several leaves missing in various places. A very small, neat script in deep black ink, with titles in alternate lines of red and gold. Initials in fanciful capitals, red, blue, green, and gold, and often formed of cleverly drawn birds (e.g. ff. 31, 34, 35 b-39 b, &c.), and in two cases (ff. 70, 305) of lions. In the margin opposite the beginning of each complete canon or hymn there is a decorative design of oriental character (see pl. cxx, a, d), or sometimes a half-length human figure or other object, viz. :—

Woman-saint in white. f. 34.  
Birds. ff. 35 b-38, 86 b, 140, &c.  
Bird with fish in its beak. f. 39 b.  
King with jewelled crown. f. 48 b.  
Youthful saint. f. 51.  
Saint with book. f. 54 b.  
Nimbed bird (eagle of St. John) with book in its beak. f. 57 b.  
Jonah, nimbed, in mouth of fish. f. 67.  
Conventional trees. ff. 148, 230.  
Adam and Eve seated under a tree. f. 150.  
Head of St. John Baptist on a dish. f. 183 b.

Saint with long shaggy hair and beard, holding a scroll. f. 253.  
Saint with pallium holding a book. f. 261 b.  
Girl (Herodias' daughter) holding a large dish. f. 295.  
Double cross. f. 323.  
Large cross with interlaced ornamentation. f. 326.  
Saint with pallium and white chasuble covered with black crosses. f. 336 b.  
Goat. f. 357 b.  
Lion. f. 464 b.

Rectangular head-pieces in gold and colours, similar to those common in Byzantine MSS., occur on ff. 1, 12 b, 241, 305, 389, 418 b, 454, generally with two birds on the top.

The decoration includes in addition seven nearly full-page miniatures, and there were no doubt others on the leaves now missing. They are of special interest as examples of 14th cent. Armenian art. Byzantine influence is naturally evident in them, and they may also be compared with those in the Psalter of Melissenda, Queen of Jerusalem (Brit. Mus. Egerton MS. 1139, A. D. 1131-1144), which was illuminated in the East (New Palaeogr. Soc., *Facsimiles*,



Ser. i, pl. 140; *Brit. Mus. Reprod. of Illum. MSS.*, Ser. iii, pl. vi; Herbert, *Illum. MSS.*, p. 57). The colours used are mostly blue, green, red, and brown. They are brighter than is usual in Byzantine MSS., and at the same time less crude and more harmonious than those in the Melissenda Psalter. The gold, which is chiefly used for nimbs and crowns, is unburnished. The subjects are:—

1. f. 10. The Annunciation. The Virgin, in blue and white, sits on *r.* on a cushioned bench spinning. Her head is slightly turned to *l.*, where Gabriel, in red and green, appears with outstretched right hand and holding in the left a long herald's wand. Above, the Holy Dove descending. Buildings behind, and blue background.

2. f. 15 *b.* The Three Magi, old, middle-aged, and beardless, all crowned, two holding out caskets to *r.* Joseph, nimbed, sits in the corner on *r.*, with back to the Magi and head resting on his hand. The Virgin and Child were no doubt on the opposite page, which is missing.

3. f. 142 *b.* The Raising of Lazarus. Christ on *l.*, in light blue and dark brown, with two disciples, stretches out his hand towards the sepulchre, in which Lazarus stands erect, with eyes open, wrapped in grave-clothes. On *l.* of the sepulchre, which is hewn out of a rock, stands a man pointing to Lazarus and holding his other hand before his nose; and in front a youth is carrying away the door. Martha and Mary crouch at Christ's feet. The treatment closely resembles that in the Melissenda Psalter. See pl. cxx, a.

4. f. 224. The Ascension. Above, Christ sits within a mandorla supported by two angels, his right hand raised in benediction, in the left a roll. Below, the Virgin, with open palms

held in front of her, stands between six Apostles on either side, gazing and pointing upward. Background, upper half gold, lower half green.

5. f. 283. The Transfiguration. Christ within a mandorla on top of a mountain between Moses and Elias. The three disciples kneel below, one pointing upward, another covering his face with his hands. Rays from Christ's body, in form of a cross and diagonals, strike all five figures. See pl. cxx, b.

6. f. 294 *b.* Death of the Virgin. She lies on a couch in *c.*, with hands crossed on her bosom; the Apostles stand round. On the farther side of the couch Christ, within a mandorla, holds up her soul in form of a swathed infant. In the corners above, two angels in a horizontal position, holding red and blue cloths. Green background. See pl. cxx, c.

7. f. 304 *b.* A bishop, full-face, in a pink dalmatic with gold border and a white chasuble covered with black crosses; his mitre is jewelled, and his pallium draped in oriental fashion. His hands rest on the bowed heads of two youths, wearing long rose-coloured tunics bordered with gold. All three stand within a domed recess with an arch on each side. In the margin on *l.* a bearded man holds up a black and gold staff with a convex cross-piece at the top, round which is knotted a rose-coloured scarf. See pl. cxx, d.

Binding of brown leather (15th cent.?) with an interlaced central ornament and borders and an overhanging flap at the side. The covers and flap are lined with old red and yellow damask.

Purchased from Ludwig Rosenthal, of Munich, 1911.

KALĪLAH VA DIMNAH, or Fables of Bidpay: a translation into Persian of the Arabic version.

The translation was made for and dedicated to the Ghaznavide Sultan Bahrām Shāh (A.D. 1118–1152), a great patron of literature (see *Ta'rikh i Guzīdah*, *Gibb Memorial*, vol. 14, p. 405), by Abu'l-Ma'ālī Naṣr Allah Muḥammad ibn 'Abdu'l-Ḥamīd, and based on Abdu'llah ibnu'l-Muḳaffa's Arabic version. Ibnu'l-Muḳaffa' in turn had made his translation (*circ.* A.D. 750) from the Pahlavi version done for Nūshīrwān the Sāsānian, by whose efforts the Sanskrit original was



brought from India to Persia. For an account of other versions see the introduction to Keith Falconer's *Kalilah and Dimnah*, Cambridge, 1885.

The literary contents are :—

The translator Naṣru'llah's preface. f. 1 *b*.  
What professes to be Ibnu'l-Mukaffa's introduction. f. 20 *b*.

Buzurjmihir's preface, with table of contents. f. 27 *b*.

Here there is a large lacuna, probably of about eight folios, consisting of the last few lines of Buzurjmihir's preface, and all but the last half page of the life of Barzoe, the latter being enumerated in the table of contents as ch. xii. In the lithographed Teheran edition (1887–1888) the missing portion is represented by p. 33, l. 5 from top, to p. 43, l. 5 from bottom.

Ch. i. The lion and the bull. f. 33.

There is another lacuna after f. 41 *b*, represented in the Teheran edition by pp. 65 (middle)–75, l. 4; also after f. 45 *b* a lacuna extending over the end of the chapter and for about a folio of ch. ii, which is entitled 'The Defence of Dimnah'. This lacuna is represented by the edition pp. 80, l. 7–96, l. 6 from bottom.

Ch. iii. The ringed dove. f. 64.

„ iv. The owl and the raven. f. 86.

„ v. The ape and the tortoise. f. 103.

Ch. vi. The hermit and the weasel. f. 115.

„ vii. The cat and the mice. f. 119.

„ viii. The prince and the bird Fanzah. f. 127 *b*.

„ ix. The lion and the jackal. f. 138 *b*.

„ x. The lion and lioness. f. 157.

Here a division is indicated, and the remainder is said to have been added to the original Indian book by the Persians.

Moreover, the headings of chaps. xi and xii, which are 'The beginning of Kalilah and Dimnah' and 'Concerning Barzoe the physician' respectively, are out of order here, for the writer has followed a different order in the text and placed those chapters, as other MSS. do, before that of the 'Lion and Bull', the former being evidently identical with Buzurjmihir's preface.

Ch. xiii. The hermit and his guest. f. 161.

„ xiv. Bilar and the Brahmins. f. 166.

„ xv. The goldsmith and the traveller. f. 192.

„ xvi. The prince and his companions. ff. 198–207.

Then follows the colophon, in which the name of the scribe is given as Muḥammad ibn Muḥammad ibn 'Umar, called Al-Hilāl, known as Ibnu'l-Kamāl, and the date as 15th Safar, A. H. 661 (Dec. 29, A. D. 1262).

On f. 207 *b* the scribe in a less elegant *suls* than that in the text gives a versified *résumé* of the parts of which the book consists, the number of verses both in Arabic and Persian, and the number of apologues. A few later marginal notes are in Turkish.

This manuscript is a transcript made, as stated above, in A. D. 1262. It cannot therefore have formed part of the library of the Ghaznavide Sultans, as suggested by Mr. F. R. Martin (see *Miniature Painting and Painters of Persia, &c.*), inasmuch as the last of the Ghaznavides died in A. D. 1186, nearly eighty years before the present copy was made. There can be no doubt but that the manuscript was written at the date claimed by the colophon: the fine old Persian *naskhi* is typical of that period, while certain orthographic peculiarities, such as the writing of کى for ک and sometimes, though not as a rule, ى for و, are further evidences of its being a 13th century production.

Paper; ff. 207. 12 $\frac{5}{8}$  in.  $\times$  9 $\frac{1}{4}$  in. Generally 17 lines, 5 $\frac{3}{4}$  in. in length, to a page. Dated 15th Safar, A. H. 661 (Dec. 29, A. D. 1262). Written in a fine old Persian *naskh*, except that the Arabic quotations are in each case either wholly or in part in an exquisite *suls*. A word-for-word translation of the Arabic into Persian is given underneath in red, and the origin of all the quotations is given in the margin opposite. The addition of these Arabic quotations in beautiful *suls* greatly



enhances the palaeographic and artistic value of the manuscript. Headings of chapters are in Arabic.

There is a double front page with illuminated margins, the other margins being gold-ruled, but evidently executed later than the transcription, inasmuch as final letters of the text are often covered over in the gilding.

The manuscript has sixty-three miniatures, occupying, on an average, about a third of the written page, and illustrating the subject-matter of the work. They are of varying degrees of merit, though it can scarcely be said that any of them are of the first rank. To what period they should be assigned is a matter of extreme difficulty to determine. It must be allowed, however, that they are not contemporaneous with the writing of the manuscript. To regard them as 13th century productions is impossible. They are like nothing that has come to us from that time. The whole colour scheme of 13th century miniatures differs *in toto* from these; and the pigment is certainly of a character that compels us to date them later. Moreover, the head-dresses of the figures, especially the helmets (as e.g. those on f. 174), preclude an early date. Comparison with the productions of the Timuride Period indicates a fairly close affinity between the art of our manuscript and certain miniatures that are known to have been executed under the patronage of members of that dynasty: witness the rocks and cloud effects in particular. The art of the manuscript therefore dates from the 14th or early 15th century. See especially plates 50-62 in vol. i of Marteau and Vever's *Miniatures persanes* (Paris, 1913), also Schulz, *Die persisch-islamische Miniaturmalerei* (Leipzig, 1914), p. 77.

The subjects of the miniatures are:—

- |  |  |
|--|--|
| 1. f. 7 b. Sulṭān Bahrām Shāh and his ministers.   | 21. f. 64. Six friends engaged in a discussion.                    |
| 2. f. 14 b. Khusrau Anushirwān and his two ministers (Buzurjmīhr being probably one of them) and attendants. | 22. f. 65. A bird-catcher, a hawk, and two doves.                  |
| 3. f. 21 b. Similar group to that in no. 2.  | 23. f. 71 b. Tortoise, mouse, and raven.                           |
| 4. f. 23. Probably Buzurjmīhr and Barzoe and attendants.   | 24. f. 72. The mice.   |
| 5. f. 26. Barzoe and the Hindu in the Indian treasure-house.   | 25. f. 73 b. The dead hunter, wolf, gazelle, and boar.             |
| 6. f. 30. Probably Buzurjmīhr reading the book of Kalīlah and Dimnah.  | 26. f. 74. The ascetic and his guest.                              |
| 7. f. 34 b. The bull stuck in the mud, with the attendant left to guard and try to extricate him.            | 27. f. 81 b. The tortoise and the gazelle.                         |
| 8. f. 35. The bull bellowing.  | 28. f. 84 b. Man and escaped gazelle.                              |
| 9. f. 35 b. The ape and the carpenter.   | 29. f. 86. Two councillors of the king discussing in his presence. |
| 10. f. 38. The raven and the gazelle.  | 30. f. 86 b. Group of ravens.                                      |
| 11. f. 39 b. The fish, the cormorant, and the crab.  | 31. f. 91. Peacock and hawks.                                      |
| 12. f. 40. The raven and the hawk.   | 32. f. 93 b. Elephant and shadow of moon in water.                 |
| 13. f. 41. Lion as king, with his beast-attendants.  | 33. f. 94 b. Cat and ewer.   |
| 14. f. 43 b. Lion and camel.   | 34. f. 96. Owls and ravens.  |
| 15. f. 45 b. Lion, camel, jackals, and raven.  | 35. f. 99. Ascetic and the frog.                                   |
| 16. f. 48 b. Two lions.  | 36. f. 103. Prince and Brahmin.                                    |
| 17. f. 52 b. An erotic scene—a black man with a white woman.   | 37. f. 103 b. Three apes.  |
| 18. f. 57 b. King, companion, and attendants.  | 38. f. 105. Ape and tortoise.                                      |
| 19. f. 61. A Marzuban and his guests, with two attendants.   | 39. f. 108 b. Ape, fish, and tortoise.                             |
| 20. f. 62. Man whose eyes are pecked out by a hawk.  | 40. f. 113 b. Lion, fox, and ape.                                  |
|  | 41. f. 115. King and Brahmin.                                      |
|  | 42. f. 117 b. Ascetic with staff and jars of oil and honey.        |
|  | 43. f. 118. Ascetic and his wife with weasel and snake.            |
|  | 44. f. 119. King and Brahmin.                                      |
|  | 45. f. 122 b. Lion being freed from net by mouse.                  |
|  | 46. f. 127 b. King and Brahmin.                                    |



47. f. 129. Bird Fanzah with its young one killed by the boy-prince.  
 48. f. 144. Animal group.  
 49. f. 157. King and Brahmin.  
 50. f. 159. Lions and jackal. See pl. cxxi.  
 51. f. 161. King and Brahmin.  
 52. f. 162 *b*. Group of fruit-trees.  
 53. f. 164 *b*. Partridge and ravens.  
 54. f. 166. King and Brahmin.

55. f. 171. Queen Irakht and Princess Ghowir.  
 56. f. 172. Probably Irakht.  
 57. f. 173. Elephant.  
 58. f. 174. Elephant pursuing a man.  
 59. f. 179. King, Hakīm, and attendant.  
 60. f. 182. Prince and his companions.  
 61. f. 196 *b*. Gallows scene.  
 62. f. 201. Death-chamber scene.  
 63. f. 202 *b*. Prince with his companions.

*Note.*—The above description is by Mr. Edward Edwards, of the Department of Oriental Manuscripts, British Museum.

Binding of dark brown leather, with gilt lines ruled along the edges; in the centre of each cover an identical pointed oval stamp with an oriental (Persian?) design in blind tooling.

Purchased from B. Quaritch, 1909.

NIZĀMĪ: the Khamsah, comprising:—

1. Makhzan Al-Asrār, or Treasury of Mysteries. f. 1 *b*.
2. Khusrau and Shīrīn, a romantic poem, the hero of which is the Sāsānian king Khusrau Parvīz (A. D. 590–627), who is represented as being in love with a fair lady named Shīrīn. f. 32 *b*.
3. Lailā and Majnūn, the story of a young Arab who being in love with Lailā becomes mad when separated from her and wanders about in the desert among wild beasts, which do him no harm. f. 110 *b*.
4. Haft Paikar, or The Seven Portraits, the story of the Sāsānian king Bahrām Gūr, who having seen the portraits of seven beautiful princesses, respectively the daughters of the Rāja of India, the Khagan of China, the Shāh of Khwārazm, the King of the Slavs, the Shāh of Persia, the Emperor of Byzantium, and the King of the West, falls in love with them and marries them all. When he visits them, they entertain him with stories, some of which form the subject-matter of miniatures nos. 24–26 below. f. 169 *b*.
5. Sikandar-Nāmāh, the Romance of Alexander the Great. The first and second parts. ff. 231 *b*, 285 *b*.

Polished Kashmiri paper; ff. 325.  $11\frac{7}{8}$  in.  $\times$   $7\frac{3}{4}$  in. Four columns to a page. Written in the 38th year of the Ilahi era (A. D. 1593) by one of the most famous calligraphers of the period, 'Abd-al-Rahīm, who was styled Anbar-i-qalam or Amber pen, for the Library of the Mogul Emperor Akbar. Akbar's son and successor, Jahangir, caused the portrait of 'Abd-al-Rahīm to be painted on the last page according to a partially effaced inscription written in minute characters on the panels of the wall which forms the background to the portrait. The volume at one time contained forty-four miniatures, but of these nos. 12 and 27–32 are now lacking, together with about ten folios of the text of Khusrau and Shīrīn, and about twenty sections of the 1st part of the Sikandar-Nāmāh. The thirty-seven pictures remaining, all of which are numbered, bear



the names of the artists who painted them; and of the thirteen painters whose names are given in the *Ā'in i Akbarī* as being the most famous artists at Akbar's court seven are here represented, viz.: Farrukh (nos. 10, 17, 37), Jagan Nāth (no. 25), Khemkaran (no. 16), Lāl (nos. 2 and 43), Mādhū (nos. 6, 14, 40), Mukund (nos. 3, 23, 36, 44), and Sānwlah (nos. 19, 26, 39). The other artists who contributed are 'Abd al-Ṣamad (no. 13), Bhīm Gujarātī (no. 42), Bhūrah (no. 33), Dharm Dās (nos. 5, 7, 15, 24, 34), Khanak Sing (no. 38), Manohar (nos. 1, 11, 18), Miskīnah (no. 4), Nand Gwālīārī (no. 20), Nānhā (nos. 9, 21, 41), Nar Singh (no. 8), and Sūr Gujarātī (nos. 22, 35).

The text on each page is enclosed within borders of drawings in liquid gold of great richness and variety of design, chiefly representing scenes of jungle life. Leopards and cheetahs bound after deer and antelopes, or startle jackals, hares, wild goats, and lynxes, while elephants and tigers engage in mortal combat. Pl. cxxv gives f. 285. The pages have been re-margined at some time, but the volume is in a wonderful state of preservation, especially considering the vicissitudes to which Indian manuscripts are exposed.

The subjects of the miniatures are:—

Makhzan Al-Asrār, or Treasury of Mysteries.

1. f. 13 *b*. The minister of King Nūshirwān rebukes his master for his injustice and neglect of his people's welfare. By Manohar.

2. f. 15 *b*. An old woman complains to the Saljūk king Sanjar (A.D. 1117–1157) of the cruel treatment she had suffered at the hands of the police, who had falsely imprisoned her on a charge of murder. By Lāl.

3. f. 19. Farīdūn was once hunting a black buck, which he failed to kill. On his blaming his horse and his arrow they reproached him for making the attempt, saying that the buck was under the protection of his justice, and therefore should not suffer harm at his hands. By Mukund.

4. f. 23 *b*. Two physicians having a quarrel, one of them gave the other a cup of poison on pretence of its being a refreshing draught, sweeter than sugar. He suffered agonies of pain, but managed to save his life by means of an antidote and resolved to have his revenge on his enemy. He picked a flower, recited a charm over it and gave it to the first physician, who died of fright on receiving it. Thus, through the influence of imagination the harmless flower produced a greater effect than the deadly poison.

The picture shows the first physician dying with the flower in his hand, and the second physician watching him. On the wall of the apartment in which this scene is depicted there is a picture of a distinctly European origin, apparently St. Matthew writing with the assistance of an angel. By Miskīnah. See pl. CXXII.

Khusrau and Shīrīn.

5. f. 40 *b*. Khusrau as a young man is overtaken by night when hunting, and stays in

a village. The next day a complaint was made to the king, his father, that his servant and horse had damaged the crops and the grapes in a vineyard, in which acts they are here depicted. By Dharm Dās. See pl. CXXIII.

6. f. 45 *b*. When the fame of Shīrīn's beauty reached the ears of Khusrau he sent one of his friends named Shāpūr to visit her and speak to her about himself. Shāpūr is represented conversing with Shīrīn. By Mādhū.

7. f. 52. Shāpūr reports to Khusrau the results of his visit to Shīrīn. By Dharm Dās.

8. f. 54. Khusrau orders a bag of gold and another of silver to be given to Bārbad, a celebrated singer, who is bowing his thanks, with a stringed instrument in his hand. By Nar Singh.

9. f. 63 *b*. Khusrau and Shīrīn meet when out hunting. Shīrīn has her finger on her lips, a gesture expressive of surprise. By Nānhā.

10. f. 65. Khusrau and Shīrīn meet in the house of Samīrā, her aunt, who is seen standing on the right. The execution of this picture is perhaps the most wonderful of all in the book. By Farrukh. See pl. CXXIV.

11. f. 72. Khusrau fights a battle with Bahrām Chūbīn, a Warden of the Marches, who had raised an insurrection against him. Khusrau's elephant lifts Bahrām off his horse and tramples him to death. By Manohar.

12. Wanting.

13. f. 82. Khusrau hunting. By 'Abd al-Ṣamad.

14. f. 99 *b*. Khusrau had (by a lady named Miriam) a son Shīrūyah, who was an ill-behaved and troublesome youth. Khusrau is here represented consulting a sage named Buzurg-umīd, who urges him not to estrange his son, for the follies of youth pass away. Khusrau afterwards went to worship at a fire-temple (as shown in



the upper left-hand corner of the picture), when Shīrūyah took advantage of his absence to usurp the throne and put him to death on his return. By Mādhū.

15. f. 102. Shīrīn stabs herself to death with a dagger on the grave of Khusrau. By Dharm Dās.

#### Lailā and Majnūn.

16. f. 117. Nizāmī, the author, commends his son Muhammad to the care of Minūchihr, Prince of Shīrwān, at whose request he wrote this poem. By Khemkaran.

17. f. 123. The meeting of Lailā and Majnūn, who both swoon at the sight of each other. Majnūn's friend Zaid is attempting to revive him by sprinkling him with scent. The painting of animals and birds in this picture is wonderful. By Farrukh.

18. f. 132. Majnūn lamenting in the desert. By Manohar.

19. f. 150 b. Salīm, an Arab chief, brings Majnūn's mother to visit him. By Sānwlah.

20. f. 153 b. Majnūn's father tries in vain to persuade him to return to his home. By Nand Gwālīārī.

21. f. 159. Naufal, an Arab chief into whose territory Majnūn had wandered, attacks the tribesmen of Lailā in order to force them to give Lailā in marriage to the unhappy lover. Majnūn joins madly in the fight. By Nānhā.

22. f. 165 b. Death of Majnūn on the grave of Lailā, at the head of which his friend Salīm stands in an attitude of amazement. By Sūr Gujarātī.

#### Haft Paikar, or The Seven Portraits.

23. f. 184 b. Bahrām Gūr establishes his claim to the throne of Persia by slaying the two tigers who guarded the crown and placing it on his head. By Mukund.

24. f. 195. The story of the daughter of the Rāja of India, concerning the king of a city whose inhabitants always dressed in black. By Dharm Dās.

25. f. 206. The story of the daughter of the King of the Slavs, concerning a princess in Russia who painted a portrait of herself, whereby her beauty attracted many suitors. She shut herself up in a castle, the door of which she concealed by a spell, but one prince succeeds in breaking the spell and finds the door. By Jagan Nāth.

26. f. 220. The story of the daughter of the King of the West, concerning a man who had a beautiful garden, the door of which

he one day found locked, but on gaining entrance he discovered a party of ladies amusing themselves therein, and bathing in the fountain. By Sānwlah.

27-32. Wanting.

#### Sikandar-Nāmah, the Romance of Alexander the Great.

33. f. 244 b. Sikandar entertains Nūshāba, the Queen of Burda. By Bhūrah.

34. f. 254. When Sikandar invaded India, Kaid, the King of India, sent his chiefs with valuable presents to him instead of opposing him by force. These are represented as consisting of a physician and a philosopher bringing gold and jewels and other valuables. By Dharm Dās.

35. f. 262 b. When Mānī went as a prophet to China he was deceived by a marble reservoir which was painted to look as though it was full of water. To prevent others breaking their water-bottles against it, as he had done, he painted a representation of a dead dog in the water. By Sūr Gujarātī.

36. f. 266 b. Sikandar persuades the women of Qifchāk to veil their faces, which they were not in the habit of doing, by setting up a representation of a veiled bride carved on a block of marble. By Mukund.

37. f. 273. On the seventh day of Sikandar's great battle with the Russians a certain savage warrior fighting with the enemy slew so many of his men that Sikandar ordered a huge elephant to be advanced against him, but the warrior tore out the trunk of the elephant so that it fell dead. By Farrukh.

38. f. 281. Khwājah Khizr bathing the grey horse which Sikandar had given him in the Fountain of Life. By Khanak Sing.

39. f. 294. A Syrian princess, named Miriam, was driven from her dominions after her father's death and took refuge at the court of Sikandar, where she became a pupil of Aristotle. Sikandar restored her to her kingdom, and by her art she filled her palace with treasures of gold. The alchemists resorted to her to learn the secret of her wonderful knowledge, and she is here represented discoursing to them on the science of alchemy. By Sānwlah.

40. f. 298. Plato is represented as playing a musical instrument 'of his own invention' to such effect that birds and beasts attracted by the music fall senseless with rapture. The instrument is a portable pipe-organ, adorned with paintings which are distinctly Western. By Mādhū.



41. f. 305. Sikandar holds discourse with seven wise men, viz.: Aristotle, Apollonius, Socrates, Plato, Thales, Porphyrius, and Hermes. By Nānhā.

42. f. 312 *b*. Sikandar travels through a desert of yellow sand, resembling sulphur, and stones of magic power, with which he subsequently builds an impregnable castle. By Bhīm Gujarātī.

43. f. 317 *b*. Sikandar having ordered the destruction of an idol which has two remarkable jewels for eyes, the priestess implores him

to spare it on account of the miraculous origin of the jewels, to which prayer he accedes. The priestess in return for his clemency reveals to him the secret hiding-place of rich treasure. By Lāl.

44. f. 318. The idol, with its wonderful eyes, in the temple. By Mukund.

45. f. 325 *b*. The portrait of the scribe 'Abd-al-Rahim, who is surrounded by the materials of his craft. Painted by an artist whose name is not given.

*Note.*—The above description has been compiled by Mr. Perrins from notes by Prof. Arnold and, more particularly, from *The Miniature Painting and Painters of Persia, India, and Turkey*, by F. R. Martin, 2 vols., 1912. In vol. i, p. 81, Martin refers to this MS. in some detail, and says, 'Without exception it is the most wonderful Indian manuscript in Europe, not only for its unsurpassed beauty and its profuse gold borders, but also on account of its marvellous state of preservation and its splendid pedigree'.

The volume is bound in painted covers, the outsides of which have animated drawings in gold similar in style to the borders of the pages of the book. It was apparently re-bound into these covers in Europe (Paris?), as the inside of the *recto* cover has a picture in colours and gold of a Prince hunting, while the inside of the *verso* cover, which in a Eastern book is of course the front, has a similar picture of the Prince viewing the spoils of the chase, which are brought in and laid down before him.

Purchased from B. Quaritch, 1909.

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PL. CXXVI

### KORAN, of Indian provenance.

Polished yellow paper; ff. 404.  $17\frac{1}{4}$  in.  $\times$   $11\frac{1}{2}$  in. XVII cent. Four finely decorated leaves preceding the text and three after its conclusion. At the beginning of the text a double-page deep border of foliage scroll-work in gold, and twenty-nine other double-page borders of colours and gold in symmetrical designs of great magnificence. Pl. cxxvi gives p. 3, reduced in scale.

Purple leather binding with flap, stamped and gilt.

Purchased from B. Quaritch, 1908.







# INDEX I

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